THE MACOMBER COLLECTION

OF

CHINESE POTTERY

MUSEUM OF FINE ARTS

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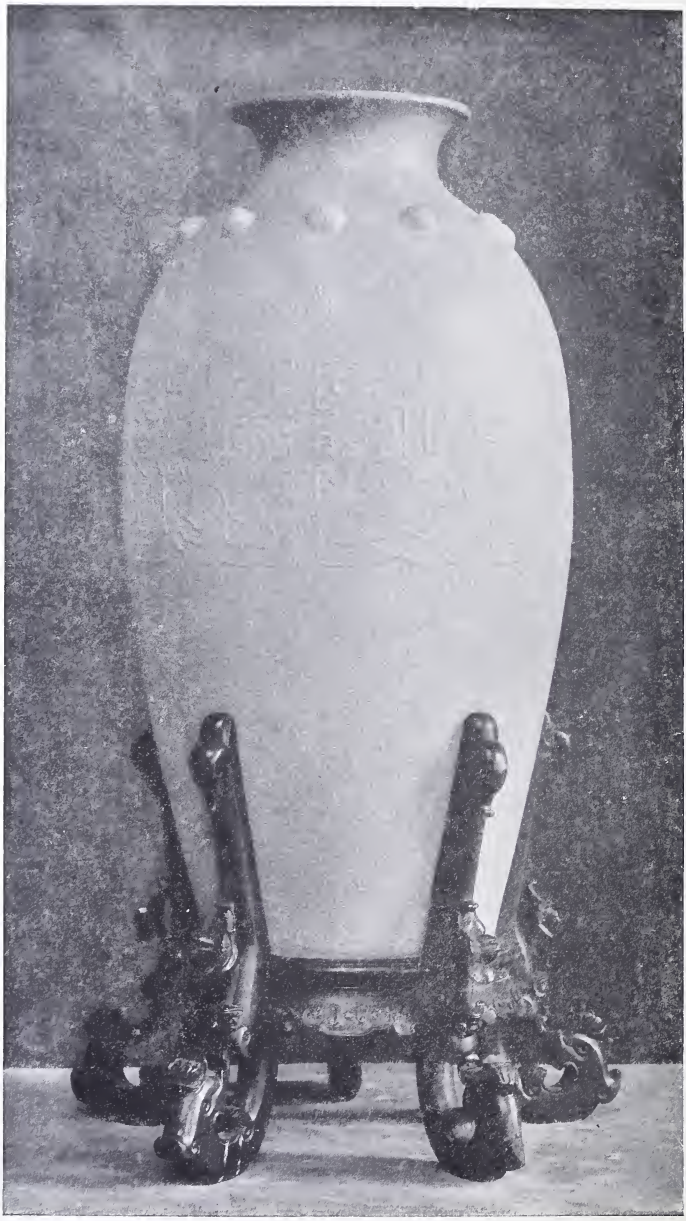

CATALOGUE

OF

THE MACOMBER COLLECTION

OF

CHINESE POTTERY

BY

JOHN GETZ

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Although Chinese porcelain has for some three centuries excited the interest and admiration of Western collectors, little attention has been paid to the pottery of China. The present catalogue describes an important collection of Chinese pottery, which has been loaned to the Museum by Mr. Frank Gair Macomber; Mr. Macomber has also met the expense of preparing this catalogue. Mr. Getz, who has compiled the catalogue, has been known for many years as a student of Oriental pottery and porcelain. As the subject has received but little attention outside of China, it is of course not to be expected that a discussion like the present will be free from error. It is published in the confident hope that it will prove useful to students of the collection and will create a more intelligent public interest in the subject.

ARTHUR FAIRBANKS,
Director of the Museum.

March, 1909.

PREFACE

THE Macomber collection of ancient Chinese and Korean pottery is exhibited as presenting an interesting phase of Eastern ceramic art, in its historical, intellectual, and technical development.

In the several groups of glazed pottery, well identified and representative types are shown in such abundance that they may be said fairly to cover the history of the potter's art during those dynasties which are held in particular esteem. These monochrome glazed potteries or vitrified stonewares of the Middle Kingdom, as at present exhibited, are quite distinct from porcelains. They offer an excellent opportunity for the study of special æsthetic features pertaining to this fictile art, which, except to a few ardent searchers after the rare and the beautiful, have until recent years remained least known in Western collections.

With regard to pottery, it is evident that the Chinese artists, while thorough masters of the superior kaolin at their command, have for many centuries deliberately chosen to essay combinations of crushed gray felspathic stone and heterogeneous materials in preference to pure white kaolin and the felspath pe'tun, and have by this means achieved superlative effects, especially in their monochromes and variegated glazing.

Although ceramics is a secondary art, the annals of pottery making in China are, with the Middle Kingdom

more than elsewhere, a history of art itself, and as we study its early progress during remote times we are enabled to penetrate to some extent the mysteries of Celestial culture in this ancient *terra incognita*. A large nation like China, remaining until very recent years so entirely exclusive of the Western world, is both unique and interesting, in that it developed its own type of art as it did its caligraphy and civilization, largely perhaps as a consequence of its geographical isolation.

In the compilation of this catalogue, it has been deemed desirable to join a few brief notes on glazed pottery, together with an outline of its early history, in such manner as would tend to bring the subject of this Eastern art accurately before the general visitor to the Museum and the student alike. The text is supplemented by a number of plates in half-tone, illustrating typical specimens in the collection, which have been classified and grouped according to the most recent research. Each group is prefixed by a brief account of its main characteristics, or special qualities. Chinese names or dates have been harmonized so far as practicable, with the later and larger works treating of ceramics; especially such as are based on native authorities, or reliable contemporary records.

J. G.

HISTORICAL SKETCH

According to Chinese chronological records, the history of ceramics extends far back to a legendary epoch. Reliable history may be said not to extend further than the second millennium before Christ, and such knowledge of this period as is possessed by the Chinese is due largely to Confucius and Mencius, who, with great labor collected for posterity all that could be gathered in regard to the antiquity of their country. The former of these two great philosophers especially gained much of his data from ancient bamboo slips, upon which he found marked the legendary or historical events of remote ages. These were compiled by Confucius and published in a classical work called "Shu-ch'ing" (Shu-king) or "Ancient Book of History," which is the source of much in the following pages.

Following the annals of Chinese ceramic art from the earliest times of which we have native historical testimony, we reach the semi-legendary epoch of the Wu Ti, or Five Sovereigns (B. C. 2638 ?–2205 ?). It may be conceded that the potter's wheel was known to several great nations of antiquity, including the Egyptians, probably twenty-five centuries before Christ. The Chinese date the contrivance in the same remote era; their literature ascribes the invention of the wheel to a potter, stated to have been attached to the court of the mythical emperor Huang-ti (B. C. 2638 ?–2556 ?)—the first and most

prominent of the "Five Sovereigns" mentioned above — whose capital was, it is assumed, somewhere near the present Hsi-an fu in Shensi province. It is also recorded that this sovereign first taught his people the art of kneading clay and forming it into sun-dried vessels, — a record which appears to be the earliest concerning pottery in China. Passing over the less notable rulers, we reach the Emperor Shun, the last of the so-called Five Sovereigns (B. C. 2295–2205), who worked as a potter in his early years; later he was called to rule conjointly with his patron, the Emperor Yao, whom he succeeded.

When Shun died, he was succeeded by his able minister, the illustrious Yü, who established the first Chinese dynasty (Hsia dynasty, B. C. 2205–1766). It is recorded that Emperor Yü had nine tripods cast in copper collected from his nine provinces, to commemorate his labor of nine years in subduing great floods. These objects were treasured as the tutelary guardians of the empire for nearly 2000 years and doubtless often served as models for the potters of later periods.

The Hsia dynasty was followed by the Shang dynasty (B. C. 1766–1122). Confucius especially mentions some of the ministers of this era who made great efforts to collect antiquities, and whatever was rare or valuable. This dynasty was especially a period of bronze,[1] and it is probable that many of the vessels thus collected served as models for the pottery of later dynasties.

The Chou dynasty (B. C. 1122–255), founded by the

[1] In those remote times the custom was for the emperor, when worshiping, to use nine vessels, a noble seven, a minister of state five, and the *literati* three. These were usually of bronze.

Emperor Wu Wang ("Warring Prince"), is memorable chiefly as the feudal period. The ancient records of this era give an account of bronze casting and of jade carving, of which the latter was widely practiced. It is also evident from the meager accounts that ceramic art did not progress until this time. The Emperor Wu Wang appointed as director of pottery a descendant of the Emperor Shun, whom he particularly sought, owing to the great fame of his progenitor.

During the Ch'in dynasty (B. C. 221–206) which followed [1] scant attention was paid to ceramic art.

HAN DYNASTY, B. C. 206–220 A. D.

Beyond what is recorded in Chinese literature concerning ceramic art, very little is known of Chinese pottery prior to the Han dynasty. Native authors describe the ceramic products of remote epochs freely, but the objects, whether in stoneware or porcelain, do not exist. Within recent years, however, Han examples in pottery, such as are now exhibited in this collection, have been discovered in the northern provinces of China, and especially near Peking. For the most part they have come from burial grounds, as is indicated by the silvery incrustations and iridescence acquired from age by the vitreous green glazing, together with an exfoliation due to action of the soil. Native and other

[1] The State of Ch'in, which corresponded to the present province of Shensi, came so prominently to the front at this period that its name reached Persia, Arabia, and even Rome (especially through the overland traffic with India). In all probability "Ch'in" is the origin of the Western name of China.

experts are supported in attributing these objects to this dynasty by the fact that occasionally such specimens have been found bearing an incised Han date mark.

The vases and covered vessels referred to clearly show that, even to the grotesque or archaic molded ornamentation, they have been inspired by, or copied from, more remote bronze models. The pottery paste is usually dark buff-toned, although in some objects ascribed to this epoch the body shows a terra-cotta color of varying texture and hardness; all are essentially reddish clay pottery coated with green enamel glazing,[1] more or less clouded, and approaching in tint the rind of cucumbers or the color of malachite, with iridescent coating.

WEI DYNASTY, A. D. 221–264

The close of the Han dynasty was followed by a period of disunion, and the establishment of the "Three Kingdoms," — one of the most romantic epochs of China, — following which the King of Wei established the brief dynasty named after his kingdom. Mention is made of two factories as existing during this epoch, and these are among the earliest known. One kiln is said to have been situated at Lo-yang, the capital of this and the preceding Eastern Han dynasty, in modern Honan province; the second kiln was at Si-an-fu, in the province

[1] While the date of the introduction of enameling or glazing is a moot question, in China it goes back at least a century or two before our era, as is indicated by the examples of the Han dynasty. The Han pottery is the earliest glazed ware so far discovered in China, notwithstanding the fact that Chinese have asserted that porcelain was invented during this remote period.

of Shensi. Although no special mention of color is made, it may be assumed that this pottery was glazed in green and analogous to the examples of the preceding dynasty. It is stated that all the vases of these kilns were destined for the emperor's use.

WESTERN AND EASTERN CHIN DYNASTIES, A. D. 265–419

With the division of the empire between the Tartars in the North, and the Chinese in the South, mention is made under the Eastern Chin dynasty (A. D. 323–419) of pottery called "Tung-ngêu t'ao," that was produced at Wên-chou-fu in the province now known as Chêh-kiang. The native records vary between green and blue in describing its color, but agree that it was brilliant.[1] Its real color may remain conjectural; if the glaze was not green like that of the Han pottery it may belong to the celadon variety. At the close of this dynasty, with the different states fighting for supremacy, all industries including ceramics were neglected.

SUI DYNASTY, A. D. 581–617

This brief dynasty was established by Yan Chien (a former general under the Northern Chou), who, having usurped the throne with the title of Wên Ti, gave the name of Sui to his dynasty and located the capital at Ch'ang-nan, Shensi province. Tradition records a species of green glazed pottery which was famed as "Lou-

[1] Referring to this dynasty (also called Ts'in) a treatise on tea states that the best vessels from which to drink tea were shallow and green, and esteemed for their brilliancy.

tzŭ" (Lu-tzŭ), and produced by Ho Chou (known also as Ho Kuei-lin), who endeavored to imitate green opaque glass (liu-li), the secret or composition of which had been lost since its introduction from the Indo-Scythian Kingdom two centuries earlier (about A. D. 424–454). It is suggested by some chroniclers that this pottery known as "Lu-tzŭ" was the first celadon, later termed ch'ing-tz'ŭ (green ware).

Ta'o Yü was another expert ceramist during this period; his name, Ta'o Yü, signifying "pottery jade," was made famous by his work; he was a native of Fou-liang,[1] a district near Ch'ang-nan, the capital. Chinese authorities refer to this product as a sort of stoneware, green glazed and "as brilliant as jade," a stone which when cut and polished is to a native the *ne plus ultra* of valuable substances. These objects made by Ta'o Yü were known later as "vases of artificial jade" (chia-yü-ki). When offered to the emperor as tribute they added greatly to the reputation of the kilns at Ch'ang-nan,[2] so that the ceramic artists at the close of this dynasty were made famous. To their first potter of note, Ta'o Yü, is due the credit of the *chefs d'œuvres* in celadon, which are so much esteemed in the East because of the color, which is said to resemble green jade (fei-ts'uï).

T'ANG DYNASTY, A. D. 618–906

When Li Yuan, a former general under Yang Ti (the last emperor of the Sui dynasty), ascended the

[1] This name was changed in the seventh century to Hs'in-p'ing.

[2] This name was later changed to Ching-tê-chên.

imperial throne, and established the T'ang dynasty, he took the dynastic title Kao-Tsu (618–627) and made Ch'ang-nan the capital. He encouraged learning and the industrial arts from the start. Among the most successful ceramists mentioned in the records is an artist, contemporaneous with Ta'o Yü and Ho Chou of the preceding dynasty, named Ho Chung-ch'u, a native of Hs'in-p'ing, who had a kiln at Kiang-si, where he produced the celebrated pottery known as Ho-yao, described as "rivaling the Lu-tzŭ in softness of its lustre," and as "comparatively thin." Reliable authorities assume that this ware was glazed in a grayish white to imitate white, or "mutton fat," jade.

Ts'in yao, made in Chihli province, is described as pure white with incised or molded motives in low relief; the paste is assumed to have been a pottery texture without *timbre* and coated in either ta-lü, a sort of grass green, or fên-ch'ing, a purplish glaze without the lustre of later products.

Hs'ung-yao, another type of white glazed bowls, is referred to as having been made at Hs'ung-chou (the present Shun-tê-fu) in Chihli province, of fine thin paste glazed in a rice-toned white. These bowls had resonance as clear as a bell, for which reason, it is stated, they have been used in sets of six, or ten, by musicians; lightly struck with small ebony rods they sounded like chimes.

Yüeh yao, produced under the later T'ang dynasty (about 923–936), is attributed to the province of Chêh-kiang and to the kilns at Yüeh-chou (the modern Shao-hsing-fu). The principal products appear to have been bowls glazed in soft rice-toned white; others are men-

tioned as resembling the color of green jade, and possessing a clear *timbre*.

Shou yao, or Ta'i yao. The records of this product refer chiefly to white bowls made at Ta'i, in the department of Kung-chou and the present Ssŭchuan province. These bowls are referred to as "snow-white, thin, and strong," translucent, and with clear ring. From this literary evidence it is assumed by some writers that they were of porcelain, but other accounts describe them as having an opaque body substance thickly covered with a white glaze.[1] The bowls of Ta'i were eulogized by the Chinese poets of the eighth century for the white color and "low jade-like note."

U-ni yao. Among the pottery products attributed to the kilns at Ch'ien-yang-fu, in Fu-kien province, a coarse-grained dark brown or blackish-toned ware is referred to in native texts as U-ni, or Wu-ni, yao (lit. raven's wing ware). Though no black glaze is specifically named in the native accounts, it may have been used on some of the pottery from these kilns. A black glaze was certainly produced at Ch'ien-yang-fou under the Sung emperors (see under Ch'ien yao p. 19). The output from these kilns was chiefly bowls, which were soon completely taken up by the tea masters. It may be stated here that the growing popularity of tea drinking brought the use of glass vessels out of fashion, and vitrified pottery into favor with the nobility during this and the following dynasties.

Shên-yao. Another pottery product made during

[1] The *timbre* would belong to a thoroughly fired stoneware, especially if thin.

this dynasty at the Chen-chou kilns (formerly Kiang-nan district) in Chêh-kiang province, is described as a dull yellow glazed pottery of inferior quality; like other products of these early epochs, it was inspired by ancient massive forms in bronze.

Hing yao, a type of pottery similar to Shên-yao is mentioned as coming from Kiang-si, a neighboring province.

Pi-seh-yao. Towards the end of this dynasty, and during the first part of the tenth century, ceramic records refer to a product called Pi-seh-yao (hidden color ware) made under the direction of a Prince at Yüeh-chou in Chêh-kiang province for the exclusive use of the emperor, and not to be seen by the lower classes. The peculiarity of this name has given room for conjectural interpretation; whether it was only an improved Yüeh yao, described above (see p. 9), or a distinct and new glaze, is a moot question. Native experts are inclined to believe that it was a soft green glazed pottery showing probably a bluish-green tone.

Ting yao. The forerunner of Sung ware of the same name was first made under this dynasty at Ting-chou, corresponding with the present Ching-yang in the province of Shensi.

Paï Ting yao. Early ceramic records and traditions of the Ting-Chou potteries in the northern province of Chihli ascribe the production of two distinct types of pottery to the close of the T'ang dynasty (618–906), one being the white Ting yao which became so famous in the Sung period, the other a little known Mo-Ting, or black pottery. The Mo-Ting con-

sists chiefly of bowls heavily coated with a soft-lustred black enamel, the texture of which is likened to fine black lacquer, while the biscuit foot, described as originally very dark brown, shows black from age on the few existing bowls. Usually a small band of copper finishes the upper rim (see No. 78).

These potteries in Chihli province were continued under the Sung Emperor, Chêng-ho (1111–1117), and closed with the succeeding ruler, Hui T'sung, about 1125–1126. The Pai Ting yao bowls are referred to in the *Ko-ku-yao-lan*, a treatise on ceramics, as being mounted at the rim with copper and showing marks in the enamel "like tears," — probably a form of running granulation in the distinctive black known to the Western amateurs as "hare's-fur" glaze. In Japan, where they were known as "Temmoku," these bowls were greatly esteemed by the older collectors, who ascribed them to the T'ang dynasty.

Chu yao, an early T'ang ware, is said to be named after Chu Sui, the superintendent of the imperial kilns at Hs'in-p'ing, who according to the annals of Ching-tê-chên showed great zeal in obeying an imperial order (issued about 707 A. D.) for certain sacrificial vessels to be used for the imperial tombs.[1] A pale purple or violet color which remains to be identified is mentioned in connection with products made under Chu Sui.

Such objects in the form of bowls or shallow vessels as are attributed to the T'ang or early Sung epochs, show the paste to be chiefly of a felspathic quartz, or stone substance, heavily coated in enamel glazing, well in-

[1] In ancient times such objects were made in bronze.

corporated with the body, and giving not only lustre but also a certain resonance.[1] In general it may be concluded that before the T'ang era (618–907), pottery was made for the higher classes only — for their common use or for their votive or meat offerings; and that their vessels of ceremony, like those for their sacrificial offerings, were usually either of bronze, jade, or the prized opaque Indo-Scythian glass, so greatly in vogue at this early epoch.

WU T'AI OR FIVE POSTERIOR DYNASTIES, A. D. 907–959

During this epoch the record of ceramics is very meager, military despotism holding such sway that five ephemeral dynasties followed one another in quick succession. It is only as we reach the posterior Chou, the last of these dynasties, with Shi-sung on the dragon throne (about 954–959 A. D.), that the emperor is said to have ordered that rather poetical and legendary product "blue as the sky and clear as a mirror," etc., quoted in every book on ceramics.

Ch'ai-yao. The potteries were situated at P'ien-Liang-chou, the present department of K'ai-fêng-fu,[2]

[1] Although the art of the ceramist was beginning to be widely practiced before the close of this dynasty, it may be concluded that the products in general were either glazed pottery or stoneware, vitrified and doubtless with more or less *timbre;* but white kaolin porcelain, so far as is known, did not exist much before the tenth century.

[2] These kilns existed in the eleventh and twelfth centuries under the Sung, until beset by the Tartars (about 1125–1126 A.D.) and driven southward with the last emperor (Hui T'sung) of this dynasty. Under the succeeding dynasty (the Yüan) another factory was established in this district, when products appear under the name of Yü-yao, or "imperial ware."

in Honan province. Being under imperial patronage this product became known as Ch'ai-yao (Ch'ai being the family name of the emperor). Native authors state that "these objects of P'ien-chou eclipsed in delicacy all that had preceded it," and that "it became so rare that even fragments were set in gold and worn for personal adornment." This ceramic marvel so often mentioned was probably made in limited quantity for the palace alone, and its color was either a light bluish-turquoise or of the *clair de lune* variety.

SUNG DYNASTY, A. D. 960–1279

The specimens of pottery attributed by native connoisseurs to the Sung dynasty, in accordance with contemporary records, make it clear that considerable progress was made by Chinese potters during this period. This fairly protracted era of over three hundred years is often termed the "Augustan Age" in China, for interest in literature and art then began to spread, notwithstanding the fact that the country was beset on all sides by bordering tribes of Tartars and disturbed by rebellious princes. The more peacefully inclined emperors gave considerable patronage to ceramics, and kilns were started in several temporary capitals or towns close thereto. The war-like times often forced a removal of the seat of government and of the imperial kilns or potteries; and the consequent shifting of artists to new localities occasions confusion in the records when, as often happens, essentially the same product is recorded under different names and places. Similar confusion may occur through a change of rulers though the industry was carried on without interruption and

the objects were made of the same material, if not by the same artist, as under the preceding régime. For these reasons we may not always be able to note any appreciable difference between the products of two kilns unless, as is seldom the case, one or the other bears a mark.

Chün yao is among the oldest and most widely known of the existing Sung pottery; it was made at Chün-chou (near the city now called Yü-chou) in the northeast of Honan province. The factory was started about 960 A. D. under Emperor Tai Tsu near the capital which he established at K'ai-fêng-fu. While the products were chiefly modeled after ancient bronzes, they were also made in grotesque forms, and objects with relief ornaments. Seven or more different colored glazes are mentioned in the annals of this place: manganese purple or aubergine (ch'ieh-tz'ŭ); a dark plum color (mei-tse-sing); *clair de lune* (yuêh-pai) or "moon white"; onion-green (ts'ung-lü) celadon; a green jade-color (fei-ts'uï), also called pale turquoise blue; peacock green (kung-chüo-lü); pale yellow (mi-sê) like mustard; a variegated, brilliant *flambé* (yao-pien). Of these the several shades include melting red, pale blue, purple, pale green, and soft grays. Vases and other objects usually show a *clair de lune* glazed interior; in general the paste is massive, well fired, and with some *timbre*.

Tz'ŭ-chou yao (essentially a pottery) was made during the Sung dynasty at Tz'ŭ-chou, a district anciently in the department of Chang-tê in Honan, but now belonging to the department of Kuang-p'ing in Chihli province. This pottery gained considerable re-

nown in its time by reproducing the famed Ting yao of the T'ang dynasty. An equal strong white of heavy texture is mentioned as a product of this kiln; and occasionally some examples of Tz'ŭ-chou yao show ornamental work or decoration in simple brown, probably the earliest colored embellishment on record.

Küan yao signifies "official ware" and is the name applied to the imperial ware under the Sung. This fine glazed pottery was first produced early in the twelfth century in a town called P'ien-Liang-chou (now known as K'ai-fêng-fu), in the northeastern part of Honan province. The paste of the original Küan yao is probably heavier and more gritty than in later products made at Hang-chou. The glazes, most remarkable for their time, were usually monochromes of unctuous texture, a quality most notable perhaps on the Küan yao celadons (also termed ch'ing-tz'ŭ). It should be stated that the K'ai-fêng-fu potteries were abandoned (about 1125–1126 A. D.) when the dynasty of the Sung passed to the South and established new kilns with old potters in the precincts of the mayor's *yamen*, in Hang-chou-fu near the new capital. The artists followed the same models as formerly, took the forms or ornament from earlier products, and preserved certain characteristics which had distinguished their pottery from others. The mode of using a fine vermilion color and fixing it into the crackle (especially on the celadon), was a feature of the products of their kilns.

The Küan yao made at Hang-chou-fu may be described as a kind of reddish-gray stoneware made vitreous by thorough firing and possessing the ferruginous quality; *i. e.*, the foot in the biscuit shows the iron color

to be noted on several old varieties.[1] The several typical colored glazes as recorded are fên-ch'ing, an aubergine purple; yuêh-pai, "moon-white" or *clair de lune* shade; ta-lü, *gros-vert* or strong green; and a celadon called ts'ung-lü or onion green (see No. 104).

Küan yao (a name under which the so-called "Vases for the Magistrates" are included) has become a rather general term, not limited to the product of any special factory or place. Much of it was later reproduced at the imperial kilns in Ching-tê-chên.

1127-1280 Ko-yao, or Chang-yao, one of the most celebrated wares of the Southern Sung, was made in the province of Chêh-kiang by Chang Sing-i (the elder of two famous brothers), a native of Ch'ü-chou-fu, whose kiln was at Liu-t'ien in the Lung-chüan district. The paste of this pottery is described as being reddish-brown and when fired it shows the ferruginous quality referred to as "iron-colored rim and foot" (Tzŭ-k'ou-tich-tsu). The glaze was distinguished for its rich color as well as for its fine *truitée* or crackle effect. Of this two varieties are mentioned: pai-chi-sui, the hundred cracks (literally "the hundred dangers"), and yü-tz'ŭ, so named because the crackle is likened to "fish roe." The colors of Ko-yao glaze are described as ts'ien-ching, a sort of Chinese kingfisher blue-green (literally a turquoise shade), and fên-ch'ing, a

[1] The name Tzŭ-k'ou-tich-tsu, "iron foot and rim pottery," is said to be due to the red-toned material which came from Fêng-huang-shou (Phœnix Hill), close to the K'ai-fêng capital. The rim of the piece (and wherever else the thickness of the glaze did not suffice to conceal the paste or body completely), turned brown after firing. Later potters have endeavored to reproduce the peculiarity by using a brown glaze or stain on the foot and the rim of their ware.

pale manganese purple. Chang the elder also produced small objects in white of the tint known as rice color; and a fourth glaze is referred to as mi-sê, a pale yellow, "millet-colored" crackle. Some of these examples of Ko-yao have relief embellishments under the monochrome glaze. It is important to note that the term Ko-yao has also been extended in China to later products coated with monochrome glaze and showing a crackle.

Chang-yao, a brilliantly glazed pottery, was made by Chang Shêng-êrh, the younger brother of Chang Sing-i, whose products made after ancient models were also much esteemed. He became chiefly celebrated through his celadons, known later as Lung-ch'üan yao. The products of the younger brother are said to have been without crackle; some were glazed brilliantly "as if covered with dew," and his celadon resembling "jade stone" was one of the *chefs d'œuvres* of his kilns.

Lung-ch'üan yao was first made by Chang Shêng-êrh at Liu-t'ien near Lung-ch'üan-hsien in Chêh-kiang province,[1] and was one of the most important pottery products made under this dynasty. Lung-ch'üan celadon is that ch'ing-tz'ŭ which is the *ne plus ultra* of the Chinese amateur, the martibani of Persian and Arab and the seiji of the Japanese. The typical Lung-ch'üan-yao is a celadon of more distinctly green color than either Küan yao or Jü-yao. Many specimens of this variety were ornamented with relief motives, often copied from archaic bronzes. Occasionally portions of the design

[1] The Lung-ch'üan yao was also produced at Ch'ü-chou-fu in the same province (Chêh-kiang) up to the sixteenth century.

were left in the biscuit and frequently show Taoist figures, dragons, or ch'ih-lin (kylin).

The paste, being from the district, shows the distinguishing characteristic, — the iron-colored foot and the brown rim where the glaze was thin or did not sufficiently cover the edge. That the paste although fine and hard was not white porcelain may be gathered from the foregoing characteristics.

Ch'ien yao. Several varieties of choice Ch'ien yao are described in the book called *Tao-lu*, a work on ancient Chinese potteries. It is named after the town in which the kilns are situated, *i. e.*, Ch'ien-yang-fu in Fu-kien province. The manufactory was started under the preceding dynasty and increased in importance during the first years of the Sung dynasty; it flourished, according to the records, under the Southern Sung up to the succeeding dynasty (Yüan), about 1280; but the *Tao-lu* also mentions that the kilns ceased making pottery of the fine varieties in the following century. During the earlier years of the Sung dynasty two particular types of Ch'ien yao are described: the first is similar to the Pai Ting yao of the T'ang dynasty, the second was made at Chihli and is, like the Ch'ien yao, among the rarest potteries extant. Of these the small black bowls, known in China as T'u-hao yao or "hare's fur ware," are most esteemed. This name is due to the peculiar yellowish flecking carried in the heavy unctuous black glaze, which is described in the native treatise as "spotted with yellowish pearls," or "with a soft silvery sheen as regular as the fur on the leveret." On another variety of Ch'ien yao, the brilliant black enamel is made iridescent by a light dappling

which resembles the bluish speckled marking on the breast of gray partridges; hence this variety is known as "partridge bowls." These bowls were mounted with a small copper rim which was often replaced in Japan by one of silver. The biscuit paste, which shows black on all of these types, is left bare at the base with striking effect, for the heavy distinctive glaze is so controlled as to terminate in curved lines or tear-like drops before reaching the foot.[1] (See Nos. 79, 80, 81, 82.)

Jü-yao is recorded as having been made at Jü-chou in Honan province, where the kilns were started by imperial orders. Essentially it is pottery with the vitreous glazing laid on so thickly that masses stop in congealed curves above the base, thus showing the biscuit state of the paste. One of the colors of Jü-yao is described as soft blue like the "sky-blue flower" (an azure-tinted blossom of the *Vitex incisa*), which would indicate an effort, it is assumed, to produce the traditional color of the semi-mythical Ch'ai pottery made under the later Chou emperors. Pale celadon glaze tints were used at these kilns with raised ornamentation, and the ware generally shows a ferruginous red-toned paste at the foot. (See No. 119.)

Ki-chou yao. This product, seldom referred to, is essentially pottery, and was made at Ki-chou, later known as Liu-ling hien in Kiang-si province. There were five kilns in this Southern district producing certain

[1] It appears that these bowls have been virtually unknown to some Western and even to native experts of Chinese ceramics; they have been most prized in Japan, where they were known as Temmoku, and were rapidly taken up by connoisseurs for tea ceremonials. The most dexterous ceramists of modern times have failed to imitate completely such bowls.

Ting yao models. Especially noted among the craftsmen and the artists of the kilns mentioned are the expert named Shu Hung (Chu-ong) and his daughter, Shu Chiao, whose skill in their art is highly lauded, the "fair" daughter surpassing the "venerable" father especially in animals and birds. Their most original work gained renown as Ki-chou yao. The product of these kilns is described as heavy in body, and the glaze chiefly a grayish-white (hui-sê) with crackle. A purplish glaze (ch'ieh-tz'ŭ) is also spoken of. Some native authorities attribute the earliest "yao pien" effects in *flambé* to Ki-chou kilns. These effects were presumably purple and gray slightly variegated through accidental merging of the colored oxides.

Ting yao. The widely famed Ting yao, which was first made under the T'ang dynasty at Ting-chou in Chihli province, became during this and the following dynasty a most important factor in the industrial arts of China.

Two distinct varieties are mentioned as emanating from these northern kilns, notably the white Paï Ting, termed also Fên Ting or white Ting, in contradistinction to the Nan Ting of the southern kilns which were closed with the removal of the court (about 1125–1126 A. D.); and T'u Ting yao, more essentially a pottery paste (see p. 22). In tint, the glaze of Fên Ting yao is likened to flour or meal,[1] and the body, especially of bowls, is thin and has resonant *timbre*.

The shallow vessels or bowls of this period, like the later products of the following dynasty, occasionally

[1] Later types which are more kaolinic show generally a bluish-tinged white, due to a mixture of lime in the glazing.

show a low delicately molded ornamentation embodied in the paste before glazing; on some examples it appears on the interior or exterior only, while on others the embellishment with similar motives appears on both sides. Among the favorite designs are those which convey a meaning, *i. e.*, floral motives like the tree peony, the lily or lotus blossom, a flying phœnix (fei-fêng), or a pair of fish, all of which are significant. (See No. 140.)

Among other Sung pottery coming under the category of Ting yao may be mentioned a variety known to native collectors as Hsian Ting yao, originally made at Yü-chou in the prefecture of K'ai-fêng-fu. It appears that the finest types were made under the reign of Chêng-ho (1111–1117 A. D.). The records especially mention white glazed bowls and shallow dishes, usually showing a slightly raised embellishment such as flowers (hua), tree-peony blossoms (hsüan-ts'ao), or the flying phœnix. (See No. 128.)

The treatise on pottery records the existence of six potteries or factories during this dynasty in the province of Kiang-nan, of which five were entirely devoted to the white glazed product so much in vogue. The most important was situated at Ssŭ-chou; another was situated in Pai-tu chin (village of white clay), where many kilns produced fine types in brilliant white. Celadon tints were also made at these kilns with crackle and modeled or raised ornamentation. Authentic specimens show an iron-red foot, imitated by artificial methods in later copies.

T'u Ting yao (literally Ting pottery) is assigned by the Chinese either to kilns at Kiang-nan in Kiang-si province, or to those at Kuang Tung. The difference

between the varieties thus distinguished is in the paste: those from Kuang Tung are essentially pottery of massive body with heavy lustrous glaze showing crackle and unctuous quality, while the product from Kiang-nan shows a thin body in a warm or deep cream white or ivory tone, with ornamental motives in low relief. Occasionally a pale creamy enamel without lustre was produced resembling the shell of an egg.[1] The thick opaque glaze terminating in curves below leaves the slightly buff-toned biscuit visible at the foot. Among the products of the artists at the Kuang Tung kilns is a variegated and lustrous glaze showing brilliant deep blue with flecking or clouding in white tones intermingled with pale green of the *flambé* variety.

From the foregoing details it will be apparent that the range of the so-called Ting yao was extensive,[2] and that the name refers especially to white specimens with a soft cream-tinted white glaze and thin body.

Jung-yao. Although scarcely known, this pottery was, like Küan yao, originally produced at P'ien-chou (K'ai-fêng-fu) in Honan province, and subsequently made at Hang-chou in Chêh-kiang province. It de-

[1] The Kochi-yaki of the Japanese pottery collectors are often Chinese T'u Ting yao.

[2] In a record of the ceramic industry called *Hsiang Tzŭ-ching* written in the fifteenth century by the native virtuoso Hsian Yuan-p'ien, it is said that the potters of this dynasty, like those of former epochs, freely used ancient bronze vessels as models, and that not only were forms carefully copied, but also the motives of relief embellishment. While the white glazed objects known as "Ting yao" are especially referred to in this statement, it applies also to other varieties. Probably, also, the then existing carved jade objects were likewise taken as models for libation or sacrificial vessels, censors, and the like.

rived its name Jung ("east") from the fact that K'ai-fêng-fu was the northeastern capital of the Sung. The clay is described as dark toned, well fired with the singular "iron-colored foot and rim," but gritty, and heavier than Küan yao. This pottery often bears floral embellishment in relief, under a bright celadon green glazing. Its color served as a tenth century model for the ch'ing-tz'ŭ products, later made at Hang-chou, which was during the twelfth century on the principal trade route between China and the outer world; and in Marco Polo's time it found its way with other celadons to Persia and Arabia under the general term "ch'ing-tz'ŭ."

YÜAN DYNASTY, 1280–1367

This dynasty was established by Kublai Khan (A. D. 1280–1294), who when he became the ruler of China decided to call his dynasty "Yüan" (the word means "original"), to indicate that he was inaugurating a new régime. Kublai took the dynastic title of Shih Tsu and established his capital at Cambŭluc, the present Peking. This Mongolian dynasty lasting less than a century was not very favorable to the development of industries, and on the whole the sovereigns of this period did not particularly patronize the ceramic art of the "Middle Kingdom." Nevertheless, when the "Mighty Mongol" (Kublai Khan) held his court at Cambŭluc, a taste was developed for the more celebrated pottery of former periods.

Yüan yao, or Yüan tz'ŭ, may be regarded as the most representative pottery of this era; it was made at the imperial factories in Ching-tê-chên, where it was

known as "official" or "Mandarin" ware. The existing examples are chiefly small objects. The paste is a kind of stoneware or dense-textured pottery of a gray or reddish-gray tone, opaque and well fired. The glaze, its chief feature, is always admirable, especially the soft light blue termed yuêh-pai (moon white) in China, or *clair de lune* by Western experts. Its peculiarity usually consists in the splashes and cloudings of strongly marked red; or the pale opaque blue enamel may be speckled with small particles of red after the *flambé* [1] effects in old Chün yao, which it is said to resemble rather closely. The glaze, which is usually heavy and lustrous, sometimes with a crackle and sometimes without, carries a wonderful effect of depth.

The records also mention another product called Yüan yao which was made at Ssŭ-chou in Nan-chiang. The *Tao-lu* also mentions that quantities of white Ting yao came from these kilns and were quickly absorbed when the real Ting yao made under the Sung became rare. The pieces made for the palace were called Shu-fu yao.

Shu-fu yao and Ho-yao. This product made at Ho-chou in Kiang-nan province is chiefly notable for clever reproductions of the earlier Ting yao of the Sung period. The paste is fairly thin, often showing engraved ornamentation in slight relief. Some of the vessels

[1] Brilliant splashes of color, due to the unequal oxidization of copper silicates in the body of the glaze. At first fortuitous and considered as blemishes, these furnace transmutations, or *flambé* effects, were later intentionally caused by means of localized draughts and other devices regulating the protoxide and the quantity of air admitted to the furnace. According to the degree of oxygenation these clouds and spots vary from brilliant ruby-red to light purple, turquoise blue, and green.

were covered in celadon glaze. The existing examples are in the main bowls and dishes bearing underneath the characters "Shu-fu" — "the palace." The celadons from Ho-chou (later they became known as Ho-yao) are attributed to a kiln named P'êng Chün-pao; hence they are also called P'êng yao in native texts.

The author of the treatise called *Hsiang Tzŭ-ching*, previously quoted,[1] refers to the specimens of Shu-fu yao and Ho-yao produced under this dynasty as being "in paste, form, and color of the glaze precisely the same as the earlier Sung Ting yao models." Continuing he states that "there is no appreciable difference, so that when later experts declare a piece to be Sung, it may be Yüan, or *vice versa*." In the products of the Ming, when kaolin paste predominated, the matter is more readily determined, except when (as some examples indicate) the potter preferred the softer effect obtained in the glaze by the use of a material that in its composition would be either pottery, stoneware, or the so-called semi-porcelain. Any one of these varieties of paste may be chosen in reproducing an ancient type.

Yüan Ting yao. The smaller Ting bowls, generally showing the outer surface fluted or molded to resemble the calyx of a lotus flower, are ascribed by native records to the Yüan dynasty.[2] Some of these bowls show an interior floral embellishment delicately cut into the paste, so that the pattern is slightly raised. This variety is attributed to the potters at Kiang-nan. While they closely

[1] Page 23, note 2.

[2] None of these bowls, and none of the Ming copies, is marked with date or period.

resemble the older Ting yao, the glaze is somewhat more lustrous and of the darker "mutton fat" tinge.

Kuang-yao. This pottery was produced near the close of the Yüan dynasty at Yang-Ch'ing in the southern province of Kuang Tung. Described as a dense and hard stoneware of refractory texture, ranging in color from dark gray and red-toned brown to nearly black, it is distinguished for brilliant qualities in the colored glaze. The commonest glaze is a variegated *flambé* (yao-pien),[1] the dominating color being a deep rich blue with cloudings of pale green passing into the darker shades with streaks of buff. The other colors occurring in monochrome glaze include manganese purples, lustrous reds, "camellia-leaf" green, and crackled grayish-whites, the latter being the most esteemed. Some examples made at these kilns show the surfaces only partly coated with the glaze which the skilful artist has controlled so that it ends in thick irregular curves and leaves the biscuit visible at the base.

Hu-t'ien-yao (Ou-t'ien) was made under this dynasty in the neighborhood of Ching-tê-chên at Hu-t'ien-shi. It is noted for its durability or strength rather than for any other qualities, for which reason examples were not rare in later periods. A yellow "muddy tone" is assigned to it, and usually the surface of the paste is molded or deeply incised with archaic relief ornamentation. It may be also assumed that some of the Hu-t'ien-yao output reproduced the older types that were in vogue at this period.

[1] This pottery, especially the blue *flambé* variety, was most esteemed in Japan.

MING DYNASTY, A. D. 1368–1643

Emperor Hung-wu (1368–1398), the founder of this dynasty, built a new factory at the foot of Mount Ch'ou-chan in Ching-tê-chên in the present Kiang-si province (formerly Fou-Liang), where all the products intended for the palace were made. During this period the emperor decreed that all objects made for the palace should be inscribed with the date marked in four or six characters, the former giving the dynastic name "Hung-wu" and the latter including the name of his dynasty "Ta Ming." From this time the manufacture of ceramics was concentrated in this one town under the direct patronage of the emperors. Owing to the length of this dynasty and the peaceful conditions which prevailed, ceramic art received its greatest development; kilns were increased, and the number of workers whose achievements in their art are especially eulogized was multiplied. Quantities of fine monochromes as well as decorated wares were produced and distributed from these kilns over the empire and to the Western nations. The reproduction of older pieces, which was frequent, appears to have been chiefly for native collectors and was often undertaken by artists to show their masterly skill. The records of kilns other than those of the imperial factories — excepting those of Tê-hua in Fu-kien [1] province and the Lung-chüan yao made at Ch'ü-chou-fu — are very scanty. It is assumed that some became disused

[1] The Tê-hua product of Fu-kien of this era is the white Ch'ien tz'ŭ or Ch'ien yao, known to French amateurs as *blanc de Chine*.

altogether or provided only the coarser ware for local use.

The distinctive products of this dynasty are strongly marked in their characteristics: in general they are so massive and sonorous that the various types may be readily distinguished; moreover, the best products of this epoch bear marks, except when they are reproductions of Sung or Yüan specimens.

The advent of the so-called blue and white porcelain may be attributed to this dynasty; for a fine cobalt blue for decorative painting under the glaze appears to have been first used in the Yung-lo reign (A. D. 1403–1424). In the annals of the Fou-liang kilns mention is made of the famed Mohammedan blue (su-ma-ni)[1] as being used in the fifteenth century, especially during the reign of Hsüan-tê (A. D. 1426–1435), with much success, and later again in the period of Cheng-tê (A. D. 1506–1521). Noteworthy also are the early polychrome decorations made under the Ming, especially the "three colored" decorations first produced under Ch'êng-hua (A. D. 1465–1487) and called "San-ts'ai" by native experts, and the other type known as "Wu ts'ai" or "five colored" decoration, chiefly made in the reign of Wan-li (A. D. 1573–1619).

During the Ming period many ceramists practiced their arts quite independently. Among them is mentioned one who retired to a secret studio where he worked leisurely on objects "of charming elegance" and took the name of "Ou-yin-tao-jên" ("old man who lives in retreat").

Yi-hsing yao, a reddish-brown pottery known to

[1] A cobalt mineral known also as "wu ming yi."

collectors by the Portuguese name *boccaro*, was made at Yi-hsing,[1] a small town situated near Tai-yi-hsiang-wu, a lake in Kiang-su province. The best and rarest types are of the Ming dynasty and especially those said to come from the kilns of Kung Ch'un, who fashioned small objects and teapots with the soft brownish (unglazed) texture of old felt. More recent products show a dark terra-cotta body, often embellished with enamel decorations; but they are less interesting than those of the Ming artists and inferior to them.

CH'ING DYNASTY, 1644 TO THE PRESENT

This dynasty was inaugurated by the Manchu Regent, Durgan, who placed his nephew, a child of six years, upon the throne under the dynastic name of Shih Tsu Chang, though he is generally known under the title of his reign [2] as Shun Chih (1644–1661).

The imperial factories at Ching-tê-chên, which had been closed during the later turbulent years of the preceding dynasty, were re-opened under the young emperor after he found himself firm upon the dragon throne. Dying very young, this first emperor of the Ch'ing dynasty appointed his second son, then a child

[1] The Yi-hsing kilns were founded by the celebrated potter Kung Ch'un in the reign of Cheng-tê (1506–1521). The famous potter "Ou" worked here during the Wan-li period (1573–1619) and reproduced the "crackled Ko-yao"; he also made the local brownish-red stoneware with variegated and monochrome glazes.

[2] The name adopted by an emperor on ascending the throne to indicate the years of reign. The reign dates from the beginning of the new year after his accession and includes the whole of the year in which an emperor dies.

of eight as his successor, known by the title of his reign as K'ang-hsi (1662–1722). It is agreed by connoisseurs that the culminating epoch of ceramic art in China began in his reign and continued through the reigns of his son, Yung-ch'êng, and grandson, Ch'ien-lung.

These three reigns and particularly that of K'ang-hsi may be denominated the Chinese renaissance period. The most suitable men were appointed to direct industries and education generally, and able men were put in charge of the imperial factories at Ching-tê-chên. Single colored glazes were essayed which have never been equaled or excelled, while the painted decoration known as *famille verte* (the so-called "seven colors" of modern collectors) is preëminent in its own class.

Among names that rank foremost in the annals of Ching-tê-chên may be mentioned Lang T'ing-tso, a viceroy or governor of the united provinces of Kiang-si and Kiang-nan, whose name was identified with two particular products, *viz.*, "Lang-yao," a wonderful monochrome claret-like red glaze known as *sang de bœuf*, and "Lu Lang-yao," the famed "apple green" with crackle. (See No. 50.)

The other specially distinguished potter of this period was Ts'ang Ying-hsuan, an officer of the Board of Public Works, who became superintendent of the imperial kilns at Ching-tê-chên. Under his direction the wonderful soft-toned "peach-red" glaze was made in its greatest perfection and applied to exceedingly graceful forms.

The succeeding emperor, Yung-ch'êng (1723–1735), like his father, appears to have taken keen interest in

the new products from the Ching-tê-chên kilns, expressing gratification and approval for many discoveries in the art of glazing and decoration. The most important innovations were new varieties in half tones or blended glazes, more or less opaque. Especially to be noted is the rose-carmine glaze derived from oxide of gold which is commonly known as *famille rose* decoration.

Emperor Ch'ien-lung (1736–1795) also patronized the ceramic industry with munificence during his prolonged reign. While many wonderful objects were produced, foreign influence began to affect the decoration as well as the forms of this period, and with it came the desire to imitate other substances, such as metals (gold, silver, iron, bronze), cloisonné, lacquer, shells, horn, wood, marble, carnelian, agate, jade, Venetian glass, and even Limoges enamels. All were copied with such wonderful closeness in color and form that this epoch is distinguished for the mastery of technique over material. Floral painting on porcelain was carried to a perfection never attained before, as may be seen in examples only recently known to Western collectors. Among the imitations of older wares, the white glazed productions copied from bronze or jade ceremonial vessels are noteworthy, as are also the specimens of *flambé*. The latter are, however, chiefly made of kaolinic porcelain and are thus distinct from the older products in which the paste or body is usually ferruginous pottery.

In general the products of these two later reigns show a gradual change from the clear transparent or vitreous glazes of the era of K'ang-hsi to opaque half-

toned enamels, and from the vigorously rendered decorations of earlier Ming periods to a more labored finish and stencil-like exactness. Masterly paintings and drawings of Sung and Yüan artists were copied by the ceramists, but the vital decorative force of such work was weakened by superabundant detail and elaborate finish. The more modern period, which dates from about 1796, does not demand attention here.

TERMINOLOGY

In a broad sense, the generic word "pottery" comprehends all kinds of fired earthenware, whether soft (faience) or hard (stoneware, sometimes called semi-porcelain). Although the white kaolinic product, the last achievement in ceramic art, is called "porcelain," that term is often wrongly employed in connection with gray, hard paste pottery or stoneware,[1] which may have through thorough firing a palpable or incipient vitrification and also a certain *timbre*. While the Chinese authors of ancient times described the various products as "tz'ŭ" or "yao" with some enthusiasm, they have not accurately differentiated between these particular substances.

The ceramic product of the Han dynasty was de-

[1] The distinction between fine stoneware and porcelain, especially when heavily covered with enamel glass, is not always clearly evident. Chinese porcelain proper has a pure white body, is sonorous and impermeable to water; it is distinguishable also by vitrification or hardness, and its translucency is enhanced by the pure siliceous glaze. The component paste consists essentially of two materials, kaolin, the white clay element of plasticity, and pe'tun, a fusible felspathic quartz which gives transparency. In briquette form for potters it is called pe'tun-tse. Pottery therefore as distinct from porcelain is softer, and unless glazed is too porous to hold water.

fined by the character "tz'ŭ," as appears from transcripts of the early history. This character continued to designate pottery of one type or another until the Sui dynasty, when the character "t'ao" appears for the first time. Within the dynasty of the T'ang, the character was again changed for another word "yao," and this word has continued in use ever since, although it may be applied to any object of clay baked in a kiln, whether pottery or porcelain. The character "tz'ŭ" appears to have been used to define a stoneware that was glazed and thoroughly vitrified by firing. In transcripts from early Chinese works on ceramics a "certain kind of ware or yao," is referred to as made from crushed stone found in the district of Tz'ŭ-chou, namely, a felspathic stone slightly gray or reddish in color according to the locality from which it came.

Pottery exists in varying forms, is of soft or hard substance, and is often composed of heterogeneous materials, yellow, red, brown, or gray. It may be covered with a stratum of white composition like pe'tun and kaolin, or with a heavy layer of plumbean enamel fixed by a first firing; in a second firing another coating of colored glazes may be added to give more brilliancy.

It appears that unglazed earthenware was distinguished in ancient Chinese literature by a round character "wa"; later glazed earthenware was probably indicated by the joined characters, "Liu-li wa."

28 26 54 121 98

CHRONOLOGICAL SUMMARY OF DYNASTIES

	Began		Ended	
Mythical Epoch.				
San Huang or Three Fabulous Rulers	about B. C.	3300	about B. C.	2852
Quasi-Legendary Epoch.				
Wu Ti or so-called Five Rulers	" "	2852	" "	2205
San Tai or Three Early Dynasties.				
Hsia, first dynasty	" "	2205	" "	1766
Shang, or Yin [1]	" "	1766	" "	1122
Chou	" "	1122	" "	255
Ts'in or Western Ch'in	" "	255	" "	206
Han, also Western Han	" "	206	" A. D.	24
Eastern Han	" A. D.	25	" "	220
Later Han (The Three Kingdoms, Han, Wu, and Wei)	" "	221	" "	264
Chin, Western	" "	265	" "	322
Chin, Eastern	" "	323	" "	419

Sung (House of Liu-Yu)	A. D. 420–478.	Northern Wei (Tartars)	A. D. 386–549
Ch'i	" 479–501.	Eastern Wei	" " 434–550
Liang	" 502–556.	Northern Chi	" " 551–556
Ch'en	" 557–581.	Northern Chou	" " 557–581

	Began		Ended	
Sui	about A. D.	581	about A. D.	617
T'ang	" "	618	" "	906
Later Liang	" "	907	" "	922
Later T'ang	" "	923	" "	935
Later Chin (Ts'in)	" "	936	" "	946
Later Han	" "	947	" "	950
Later Chou	" "	951	" "	959

Northern Sung (Chinese)	A. D. 960–1126.	Liao, Khitan Tartars	A. D. 916–1119
Southern Sung	" 1127–1279.	Chin (or golden dynasty), Kin Tartars	" 1115–1234

	Began		Ended	
Yüan (Mongolian)	about A. D.	1280	about A. D.	1367
Ming (Chinese)	" "	1368	" "	1643
Ch'ing or Ts'ing, (present, Manchu)	" "	1644		

[1] The dates of this and of the preceding dynasties are approximations only.

DESCRIPTIVE LIST

1. Bowl. Red-toned ferruginous biscuit, with inner and outer surface heavily coated in running celadon glaze, showing violet *flambé* and streaked granulations.
   Sung Dynasty. Height .088 m. Diameter .184 m.

2. Bottle. Biberon shape with small neck. Dense gray-toned biscuit, showing *café au lait* crackle glaze with *flambé* markings in soft red, green, and *clair de lune* shading.
   Yüan Dynasty. Height .172 m. Diameter .133 m.

3. Bottle. Pear-shaped with slender neck. Dense brown biscuit invested with soft greenish glaze of opaque celadon tone, imbued with iridescence and fine crackle. K'ang-hsi period.
   Ch'ing Dynasty. Height .210 m. Diameter .099 m.

4. Dish. Shallow shape. Hard buff-toned biscuit, showing interior coated in deep *clair de lune* with gray and red *flambé* clouding and crackle. The under side shows the chief color merging into soft opaque green.
   Sung-Yüan. Height .035 m. Diameter .156 m.

5. Small Bottle. Biberon shape. Dense gray stoneware, coated in dark mottled plum-colored glaze with pale green clouding.
   Yüan Dynasty. Height .069 m. Diameter .044 m.

6. Low Jar. Globular form. Dense buff-toned biscuit, showing a brilliant purplish tone with turquoise and gray *flambé*. Interior coated in turquoise glaze.
   Yüan Dynasty. Height .083 m. Diameter .159 m.

7. Small Jar. Oviform with handles. Dense reddish buff-toned biscuit, coated in *clair de lune* glaze, showing fortuitous cloudings in soft red and purple *flambé* with crackle. Küan yao.
Sung Dynasty. Height .119 m. Diameter .135 m.

8. Vase. Quadri-foliated shape. Dense brown biscuit, coated in brilliant purplish-red "yao-pien" (*flambé*) with *clair de lune* flecking.
Yüan Dynasty. Height .156 m. Diameter .076 m.

9. Small Vase. Biberon shape. Buff-toned biscuit, coated in *flambé* ("yao-pien") glazing with red body and green clouding; brilliant texture.
Yüan Dynasty. Height .104 m. Diameter .053 m.

10. Bowl. Red-toned biscuit, the interior showing *clair de lune* glaze with flecking of purple, the exterior surface coated in a deeper tone embodying fortuitous purple and red *flambé*.
Sung-Yüan. Height .081 m. Diameter .180 m.

11. Bottle. Neck is encircled by a hornless dragon ("mang"); light brown biscuit of dense texture, coated in dark-mottled drab with lilac and white-toned "yao-pien" cloudings. Kuang-yao.
Yüan-Ming. Height .169 m. Diameter .116 m.

12. Low Jar. Globular shape. Dense brown biscuit, the outer surface showing a manganese purple glaze with an overrunning green *flambé* effect at the neck; the interior is glazed in vitreous green. Kuang-yao.
Yüan Dynasty. Height .086 m. Diameter .159 m.

13. Bowl. Dark gray stoneware; the exterior is glazed in blue-tinged *clair de lune* with crackle toward the base; interior showing the same tint with purplish *flambé* clouding.
Yüan Dynasty. Height .087 m. Diameter .181 m.

14. Bottle. Pear-shaped, with two lizards encircling the base of the neck. Dense brown-textured biscuit, coated with grayish-white "hui-sê" crackle glaze of uniform quality.
Yüan-Ming. Height .334 m. Diameter .176 m.

15. Bowl. Dense brown biscuit. Interior and exterior uniformly glazed in soft, opaque, neutral-toned celadon of even texture.
Sung Dynasty. Height .086 m. Diameter .186 m.

16. Small Jar. Dark buff Cochin-China biscuit, ornamented with incised fungus bordering at the shoulder; body fluted; uniformly covered in turquoise glaze.
Ming Dynasty. Height .110 m. Diameter .125 m.

17. Vase. Biberon shape. Dense brown-toned biscuit, heavily coated in red glaze, streaked with gray and blue *flambé* ("yao-pien") clouding.
Yüan-Ming. Height .241 m. Diameter .126 m.

18. Small Jar. Globular form with small handles. Buff-toned biscuit, showing both interior and exterior coated alike in light neutral celadon, minutely strewn with *soufflé* flecking.
Yüan Dynasty. Height .121 m. Diameter .161 m.

19. Water Dish. Shallow shape. Dense ferruginous body, showing exterior coated in lapis-lazuli glaze, with the interior and underpart glazed in buff-toned white. Kuang-yao.
Ming Dynasty. Height .035 m. Diameter .123 m.

20. Jar. Melon-shaped body, with ornamental band at shoulder. Light brownish-buff paste, coated in silicious *clair de lune* glazing, showing the gray-brown tone of the body where the glaze is thinnest. Kuang-yao.
Ming Dynasty. Height .141 m. Diameter .134 m.

21. FIGURINE. Dog. Dense gray biscuit, coated in vitreous glaze of varied gray celadon with crackle, and spots of red.
Yüan-Ming. Height .182 m. Width .207 m. × .104 m.

22. JAR. Circular shape with small handles. Buff-toned biscuit showing interior and exterior similarly coated in pale pearly-gray with lavender cloudings, running into heavy irregular curves of opaque greenish tinge near the base.
Sung-Yüan. Height .118 m. Diameter .149 m.

23. VASE. With spreading rim. Hard-textured brown biscuit, coated in brilliant brown "tzŭ-chin," or "*fond laque*," *soufflé*.
Ming Dynasty. Height .118 m. Diameter .084 m.

24. VASE. Graceful tall oviform. Hard-textured brown biscuit, heavily coated in brilliant sapphire blue glaze ("ch'ieh-tz'ŭ"), embodying cloudings of soft opaque green and gray *flambé* effects; attributed to a family of potters named Chou. Ki-chou yao (?).
Sung Dynasty. Height .241 m. Diameter .13 m.

25. SMALL WATER DISH. Form, lotus pod with petals, bud, and stem. Dense light-brown biscuit, coated in pearl-gray with purplish *flambé* markings.
Sung-Yüan. Height .058 m. Width .113 m. × .079 m.

26. SMALL FIGURINE. Dog "Fu" *couchant*. Dense brown-toned biscuit, covered with turquoise ("kung-chüo-lü") glaze.
Sung Dynasty. Height .05 m. Width .092 m. × .05 m.

27. PILGRIM BOTTLE. Circular shape with impressed ornaments in radial form, and glazed in deep turquoise, varied on one side with amber-colored *flambé*.
Yüan-Ming. Height .199 m. Diameter .175 m.

28. FIGURINE. Rooster perched upon an open rockery. Dense brown biscuit picked out in varying glazes; bird

101 166 28 (*a*) 167 200

showing grayish ("hui-sê") body and green comb, rocks in *clair de lune* shade ("yuêh-pai").

Yüan-Ming. Height .216 m. Width .175 m. × .129 m.

28 (a). FIGURINE. The Chinese deity Kwan-yin (*Avalokitesvera*) seated; modelled in reddish-toned pottery clay (Yi-hsing yao, also known as *boccaro* ware). The face and the breast are painted with gold lacquer much exfoliated and stained from age; the linings of the sleeves and of the hood were colored with red lacquer of which little remains. The hair, the hood, and the edge of the robe are covered with dark purplish-blue glaze; the jewels and the remainder of the draperies are glazed in turquoise blue, finely crackled and discolored.

Yüan-Ming. Height .361 m. Width .269 m. × .182 m.

29. SMALL BRUSH JAR (Pi-t'ung). Ovoid shape, encircled at the rim by hornless dragon ("mang"). Light brown-textured biscuit, coated with a typical "yuêh-pai," or *clair de lune* glaze, showing markings in flashing red, with crackle.

Yüan-Ming. Height .109 m. Diameter .098 m.

30. SMALL BOTTLE. Pear-shaped. Hard-textured ferruginous red biscuit covered with soft-toned "yuêh-pai" or *clair de lune* glaze, of rare uniform quality.

Sung Dynasty. Height .105 m. Diameter .082 m.

31. VASE. Quadrifoliated shape. Fine-textured buff paste covered with "yuêh-pai" or vitreous *clair de lune* glaze, showing delicate crackle.

Sung-Yüan. Height .132 m. Diameter .07 m.

32. VASE. Oblong body with a slender neck, showing a relief palmation at the base. Uniformly coated in "yuêh-pai" (moon-white) merging into lavender-toned monochrome of fine quality.

Yüan-Ming. Height .173 m. Width .121 m. × .088 m.

33. Water Jar. Globular shape. Dense brown biscuit coated in *café au lait* ("tzŭ-chin") showing the fissured crackle ("po-sui"); an early specimen of its class with spiral finish inside. Kuang-yao.
Yüan Dynasty. Height .08 m. Diameter .124 m.

34. Cup. Buff-toned biscuit with outer and inner surface glazed uniformly in "yuêh-pai," or soft moon-white, merging into a dewy pearl-gray tinge. Imperial Küan yao.
Sung Dynasty. Height .045 m. Diameter .08 m.

35. Small Jar. Tripod form. Hard-textured ferruginous biscuit coated with a soft *clair de lune* or "yuêh-pai" glaze merging into a dewy, soft, grayish tone suggestive of the patina on old bronze, from which this example appears to have been copied. Küan yao.
Sung Dynasty. Height .087 m. Diameter .113 m.

36. Bowl. With curved sides. Dense brown-textured biscuit with outer and inner surface coated alike in pale *clair de lune* glaze with transparent quality merging into lavender. Kuang-yao.
Ming Dynasty. Height .064 m. Diameter .135 m.

37. Small Water Jar. Globular shape with inverted rim; gray-textured biscuit showing inner and outer surface covered alike with a soft "yuêh-pai" (moon-white) merging into pearly grayish tinge. Küan yao.
Sung Dynasty. Height .057 m. Diameter .073 m.

38. Writer's Water Vessel. Junk-shaped with teak cover and silver knob. Dense brown biscuit glazed in pale celadon with gray clouding.
Ch'ing Dynasty. Height .054 m. Length .119 m.

39. Bottle. Pear-shaped with slender neck. Dense light brown biscuit coated in turquoise ("kung-chüo-lü") changed by age and use, and with *truitée* texture of rare quality.
Ming Dynasty. Height .175 m. Diameter .084 m.

40. Small Tripod. Ancient form. Brown ferruginous biscuit with outer and inner surface coated in opaque gray glaze of pearly texture. Küan yao.
Yüan Dynasty. Height .058 m. Diameter .072 m.

41. Low Dish. Wide globular form. Massive dense buff-toned biscuit glazed in brilliant and rare "shê p'i-lü," or snakeskin-green, likened also to malachite-green; interior unglazed.
Yüan Dynasty. Height .067 m. Diameter .187 m.

42. Hanging Vase. Flat shape, with handles for cord. Dense brown biscuit embellished with raised medallions in petal form, covered in deep jade-green color ("pi-yü") of rare iridescent quality. Chün-chou yao.
Yüan-Ming. Height .113 m. Width .071 m. × .06 m.

43. Low Tripod Jar. Globular shape with inverted rim. Buff-toned biscuit showing exterior coated with a soft camellia-leaf green; closely crackled *truitée* texture.
Ch'ing Dynasty. Height .063 m. Diameter .140 m.

44. Low Dish. Wide shape. Massive, buff-toned biscuit coated in emerald-green ("ta-lü") glaze with manganese purple clouding; interior is unglazed.
Yüan Dynasty. Height .063 m. Diameter .189 m.

45. Small Bottle. Gourd-shaped. Dense brown biscuit, coated in heavy plum-colored glaze, shading into soft purplish tones.
Sung Dynasty. Height .07 m. Diameter .047 m.

46. Bottle. Cylindrical shape with small neck. Dense brown biscuit coated with pale camellia-leaf green of opaque quality showing uniform crackle.
Ming-Ch'ing. Height .234 m. Diameter .09 m.

47. Bottle. Globular bottle with small neck and handles. Dense red biscuit coated in brilliant emerald green ("ta-lü") glaze with flashing iridescence.
Ming-Ch'ing. Height .185 m. Diameter .153 m.

48. Small Vase. Oviform with small neck. Buff-toned biscuit, representing a shagreened surface under a brilliant green glaze of the "lü ching tz'ŭ" (cucumber rind tint).

Ch'ing Dynasty. Height .182 m. Diameter .104 m.

49. Bowl. With narrow base. Dense brown biscuit showing exterior coated in "kung-chüo-lü," dark turquoise green glaze, with *truitée* crackle likened to "fish roe." Interior in pale turquoise with similar crackle.

Ming-Ch'ing. Height .069 m. Diameter .161 m.

50. Cup. Globular shape (edge ground down). Massive kaolinic paste coated in apple-green glaze with crackle. A characteristic example of the Lu Lang-yao produced at Ching-tê-chên. Period of K'ang-hsi.

Ch'ing Dynasty. Height .069 m. Diameter .115 m.

51. Bottle. Biberon shape. Massive biscuit coated in transparent green glaze of the typical "feï-ts'ui," or green jade color, with slight variations of unique quality.

Yüan-Ming. Height .241 m. Diameter .168 m.

52. Small Jar. Ovoid shape with metal rim. Dense brown biscuit glazed in pale opaque green with brown *feuille-morte*, and variations and clouding near base.

Sung-Yüan. Height .085 m. Diameter .084 m.

53. Bottle. Gourd shape. Dense brown biscuit uniformly covered with a copper-toned glaze, showing the "iron rust" *soufflé* ("t'ich-siu") in rare perfection. Era of K'ang-hsi.

Ch'ing Dynasty. Height .133 m. Diameter .106 m.

54. Figurine. Dog Fu. Dense brown biscuit covered in typical "iron rust" *soufflé* ("t' ich-siu") of even texture.

Ch'ing Dynasty. Height .194 m. Width .111 m. × .085 m.

55. Bottle. Biberon shape. Semi-kaolinic paste coated in bronze-toned "t'ich-siu" glaze with speckling like par-

ticles of iron dust; rare mottled effect. Period of K'ang-hsi.

Ch'ing Dynasty. Height .158 m. Diameter .089 m.

56. SMALL VASE. Gourd shape. Dense brown biscuit coated in copper-toned "t'ich-siu" glaze, with *soufflé* speckling like particles of iron dust, of uniform texture. K'ang-hsi period.

Ch'ing Dynasty. Height .119 m. Diameter .095 m.

57. VASE. Oviform. Dense-textured brown biscuit, covered with variegated tones of "kung-chüo-lü," or turquoise, involving cloudings of dark and pale green.

Ming Dynasty. Height .194 m. Diameter .087 m.

58. WATER DRIPPER. Pilgrim bottle shape. Dense-textured brown biscuit with incised design at edges; glazed in brilliant green emerald shade ("ta-lü"). Kuang-yao.

Yüan-Ming. Height .163 m. Width .108 m.

59. JAR. Ancient globular form with small handles. Dense brown biscuit, coated with pale celadon glaze embodying purplish-red clouding with crackle. Kuang-yao.

Sung-Yüan. Height .154 m. Diameter .187 m.

60. VASE. Oviform. Dense brown biscuit, coated with purplish *flambé* ("yao-pien") showing flecking of pale green and blue with soft iridescent quality. Kuang-yao.

Yüan-Ming. Height .213 m. Diameter .187 m.

61. SHALLOW DISH. Quadrifoliated shape. Dense stoneware glazed in purplish *flambé* ("yao-pien") showing gray and blue flecking.

Ch'ing Dynasty. Height .065. Diameter .220 m. × .186 m.

62. SMALL BOTTLE. Biberon shape. Dense brown biscuit, coated in light *clair de lune* verging on pale turquoise. Chün yao.

Sung-Yüan. Height .131 m. Diameter .067 m.

63. Brush Holder. Form of small screen. Buff-toned Cochin-China biscuit, molded with figures and other ornamentation to serve as a holder for writing brushes; glazed in green and yellow.

Ming Dynasty. Height .188 m. Width .214 m. × .073 m.

64. Round Tile. Massive Ming biscuit, coated in typical "imperial yellow" glaze and decorated with a five-clawed dragon molded in strong relief; period of Yung-lo (1403–1424).

Ming Dynasty. Diameter .191 m.

65. Vase. Oviform with handles. Buff-toned Cochin-China biscuit, showing raised ornamentation, including the rampant "lung" (dragon), glazed in yellow and posed against a turquoise body color.

Ming Dynasty. Height 203 m. Diameter 106 m.

66. Vase. Oviform, with floral handles. Soft brown-toned Cochin-China faience, showing the body in deep amber-yellow glazing, and the handle picked out in green and yellow.

Ming Dynasty. Height .178 m. Diameter .112 m.

67. Bottle. Biberon shape. Massive, brown-toned biscuit, coated in delicate "robin's egg" blue glaze, with *soufflé* speckling in lighter tints, finishing near the base in curved lines. Period of K'ang-hsi.

Ch'ing Dynasty. Height .312 m. Diameter .155 m.

68. Small Vase. Graceful oviform. Dense buff-toned biscuit, glazed in manganese purple ("ch'ieh tz'ŭ") with the "jointed" neck glazed in "kung-chüo-lü" (turquoise). The interior is coated in yellow.

Yüan-Ming. Height .172 m. Diameter .07 m.

69. Small Jar. Ovoid shape with cover. Light buff-toned biscuit, covered in deep amber-colored glaze.

Ch'ing Dynasty. Height .095 m. Diameter .078 m.

70. Small Jar. Similar to preceding, slightly darker in amber tone.
Ch'ing Dynasty. Height .09 m. Diameter .076 m.

71. Large Vessel. On its own stand; form of pomegranate fruit. Massive buff-toned biscuit, body glazed in pale manganese purple and with stems and foliage picked out in green; the stand is glazed in purple and green.
Ming Dynasty. Height .138 m. Width .200 m. × .209 m.

72. Small Bottle. Biberon shape. Dense brown biscuit covered in dark plum-colored glaze ("mei-hui-ch'ing"); interior of neck in green.
Yüan Dynasty. Height .079 m. Diameter .057 m.

73. Bottle. Pear-shaped with small handles at the neck. Dense brown-toned biscuit, studded with raised blossoms that are picked out alternately in purple and yellow, against the turquoise ("kung-chüo-lü") body glazing.
Yüan-Ming. Height .134 m. Diameter .057 m.

74. Vase. Quadrilateral shape with attached base and rudimentary lion-head and ring handles. Massive buff-toned biscuit, coated in dark amber glaze of brilliant texture.
Ming Dynasty. Height .201 m. Width .069 m. × .069 m.

75. Vase. Quadrilateral, similar to the preceding.
Ming Dynasty. Height .202 m. Width .067 m. × .067 m.

76. Bowl. Dense brown biscuit partly coated in thick running celadon glaze with *flambé* shading.
Yüan-Ming. Height .051 m. Diameter .113 m.

77. Two Small Flat Dishes. Saucer-shaped. Dense brown biscuit coated in variegated *clair de lune* glaze of the *flambé* variety.

Yüan Dynasty. Height .019 m. Diameter .092 m.

78. Bowl. "Mo-Ting" with copper rim. Black biscuit, covered in unctuous black enamel with the characteristic lustre and texture of old lacquer, ending in curved lines and thick drops near the narrow base. Ascribed to the T'ang Dynasty. Height .076 m. Diameter .127 m.

79. Bowl. U-ni yao (raven's wing pottery). Dark ferruginous brown biscuit, coated in lustrous black enamel, with bluish streaking and iridescence, showing the "iron-colored rim" through the glaze, the foot bearing an incised mark "Ta" (lit. "great").

T'ang-Sung. Height .071 m. Diameter .166 m.
With typical old black lacquer stand.

80. Bowl. With metal rim. T'u-hao or "hare's fur" glaze. Black Ch'ien yao; interior and exterior showing a lustrous black enamel with yellowish speckling and iridescence.

Northern Sung Dynasty. Height .07 m. Diameter .119 m.

81. Bowl. Ch'ien yao. T'u hao without metal rim. Interior and exterior showing a brown "hare's fur" glaze of unusual texture and color.

Northern Sung Dynasty. Height .065 m. Diameter .127 m.

82. Bowl. With narrow base and silver rim. Dense black Sung biscuit coated in brilliant black enamel with bluish iridescent speckling, resembling tints on the breast of a partridge (*perdrix cinerea*); hence known as a "partridge bowl." A characteristic example of Ch'ien yao.

T'ang-Sung. Height .069 m. Diameter .123 m.

82 (a). Small Water Jar. Hard-textured grayish-brown paste, showing "wheel and tool" marks; coated with brilliant black glaze which shows bluish and yellow flecks-ings at the rim and inside of the neck where it is thin, and ends in long irregular drops toward the base where it is supplemented by a clear ruddy-brown glaze with silvery iridescence.

T'ang-Sung. Height .094 m. Diameter .099 m.

82 (b). Bowl. Conical shape, small base. Fine-textured grayish biscuit, coated with a glaze resembling black lacquer which shows brown where it is thin at the rim and the foot. The interior bears the impression of an autumn leaf in russet, blue, and yellow. Repaired. Possibly Japanese. Possibly Chien-yao of the Sung Dynasty. Height .051 m. Diameter .154 m.

83. Vase. Graceful oviform. Dense brown biscuit coated with a purplish *flambé* ("yao-pien") glaze, showing grayish celadon tones towards the base. The foot bears an incised potter's seal mark "Ko Ming-hsing." Kuang-yao. Ming Dynasty. Height .274 m. Diameter .155 m.

84. Jar. Globular shape. Red-toned biscuit, glazed in copper-brown with an early example of the "engobe" embellishment, in the form of archaic dragons, slightly raised, in pale chamois tint.

Yüan Dynasty. Height .127 m. Diameter .15 m.

85. Large Vase. Baluster form. Ferruginous pottery, coated with deep vitreous green monochrome glaze (the camellia-leaf green tone) of uniform texture with crackle.

Ming Dynasty. Height .418 m. Diameter .189 m.

86. Large Bottle. Biberon shape. Dense buff-toned biscuit showing wheel and tool marks and coated in deep lapis-lazuli glaze of even texture.

Ming Dynasty. Height .254 m. Diameter .157 m.

87. Bottle. Biberon shape. Gray-toned biscuit, coated in light *clair de lune* glaze, with *flambé* effects.
Yüan Dynasty. Height .21 m. Diameter .151 m.

88. Large Vase. Biberon shape, with rudimentary handles. Dense gray biscuit, glazed in dark mazarine-blue monochrome with grayish shading and strong crackle.
Ming Dynasty. Height .35m. Diameter .232 m.

89. Jar. Globular shape. Buff-toned biscuit, showing three striated rings, glazed in monochrome blue of brilliant quality.
Ming Dynasty. Height .109 m. Diameter .226 m.

90. Jar. Ovoid shape with teak-wood cover. Thin brown biscuit with fluted band at shoulder, glazed in dark amber color.
Ming Dynasty. Height .188 m. Diameter .194 m.

91. Jar. Ovoid form. Dense brown biscuit, coated in variegated running glaze, with the "tea dust" *soufflé*.
Yüan-Ming. Height .137 m. Diameter .169 m.

92. Large Bottle. Pear-shaped with cylindrical neck. Kaolinic paste glazed in warm olive *soufflé*, speckled with light *feuille-morte* of even texture. Ch'ien-lung period.
Ch'ing Dynasty. Height .33 m. Diameter .245 m.

93. Jar. Ovoid form, with raised "lizard" in relief at the neck. Dense light buff biscuit, coated in a striking *clair de lune* glaze, which shows red and purple *flambé* clouding with greenish speckling on the upper section.
Yüan Dynasty. Height .165 m. Diameter .151 m.

94. Low Jar. Globular form, with raised "mang" at the rim. Buff biscuit, the outer and inner surfaces coated in deep turquoise ("kung-chüo-lü") merging into deeper shades near the base, and showing a deep red *flambé* cloud.
Yüan Dynasty. Height .079 m. Diameter .144 m.

95. Bottle. Biberon shape. Dense buff-toned biscuit with brown-colored foot; coated in turquoise glaze with brilliant black decoration, *i. e.*, a medallion, involving figure, birds, and floral motives in foliated panels, finished with borders. Ch'êng-hua period.
Ming Dynasty. Height .270 m. Diameter .153 m.

96. Small Jar. Ovoid shape with cover. Buff-toned biscuit, coated in "iron rust" *soufflé* of even texture.
Ch'ing Dynasty. Height .131 m. Diameter .113 m.

97. Bottle. Square shape, with lizard at the neck. Gray paste, coated in brown-olive tone with "ch'a yeh mo," or tea-dust *soufflé*. Yung-ch'êng period.
Ch'ing Dynasty. Height .159 m. Diameter .076 m.

98. Figurine (Chimæra). Seated Dog Fu. Dense kaolinic paste coated in polychromatic glaze, *i. e.*, lapis-lazuli body with turquoise mane and tail, and yellow bell.
Ming Dynasty. Height .254 m. Width .22 m × .109 m.

99. Large Bottle. Pear-shaped with cylindrical neck. Kaolinic paste covered with a brown-olive monochrome *soufflé* known technically as "tea-dust" glaze, or *feuille-morte*, of even texture; six marks incised at the foot; Ch'ien-lung period.
Ch'ing Dynasty. Height .333 m. Diameter .255 m.

100. Low Dish. Shallow form. Reddish-buff biscuit, heavily glazed in *clair de lune* of light and varied texture, ending in thickening curves on the outside and showing iron tone at the rim.
Yüan Dynasty. Height .048 m. Diameter .211 m.

101. Large Jar. Broad oviform, with original bell-shaped cover. Dense grayish paste, showing a uniform ground glaze in deep lapis-lazuli blue, with superposed chamois-toned "slip" decoration, involving four boldly rendered winged dragons and nebulæ. The shoulder

sustains an escaloped border with floral details, and the base is encircled by vertical leaf forms.

Ming Dynasty. Height .441 m. (with cover). Diameter .332 m.

102. Cup. Ku-t'au-pan-ho, or "giant peach-stone half."[1] Red brown biscuit. Exterior molded and in biscuit state; the interior shows speckled *clair de lune* glazing. The inscription on rim gives maker's name: Ai-hién-lau-jên, "old man loving leisure" (a pseudonym), and date, Kêng-tzi, second year of the Süan-ho period of Hui-T'sung (about 1120 A. D.).[2]

Yüan-Ming. Height .028 m. Width .083 m. × .111 m.

103. Small Bottle. Ovoid shape. Kaolinic biscuit, coated in brown-toned "iron-rust" ("t'ich-siu") glaze of rare and even texture.

Ch'ing Dynasty. Height .105 m. Diameter .062 m.

103 (a). Vase. Oviform with flaring neck bearing a coiled dragon in free relief. Hard gray stoneware invested with olive brown glaze running in irregular filmy mottling, and showing numerous ferruginous-colored spots where it does not entirely cover the biscuit. The lower body sustains two slightly raised "ch'i-lin," *couchant*, carefully modelled in the paste and glazed in pale celadon. The

[1] The fifth book of the "T'ao-shuo" describes similar cups as "ho-chêng-pei" (molded in form of twin peaches), and other ancient ritual books allude to their use at marriage ceremonies. In remote periods they were carved from shell or from gourds, but in more modern times they were made in hard stone, gold, silver, or pottery.

The "Fang-shi-mo-p'u," a book on ink-stones, also refers to such a cup as "Ku-t'au-pan-ho," or "giant peach-stone half," and adds that one was said to have been preserved in the imperial treasury (probably the Süan-ho palace) of the Yüan dynasty. No. 102 described above appears to be a copy in pottery.

[2] The other inscriptions read "Si-wang-mu (a fairy queen) bestows on Han Wu-ti a peach (fabled), Süan-ho palace."

109 114 117 51 57

interior of the neck and the foot panel are glazed in brown with clouding of lighter tone. Ascribed to the Ming Dynasty. Height .372 m. Diameter .227 m.

103 (b). Large Jar. Broad oviform, with teak-wood cover. Hard reddish-buff biscuit, decorated with outlines in relief originally filled with various colored glazes (turquoise, ivory, lavender, and buff) which are now much exfoliated. The ground glaze is deep purplish blue. The relief decoration consists of a conventional panelled border at the base; above that horsemen riding to the "Temple in the Clouds"; at the shoulder clouds and lotus blossoms enclosed between a waved border and a smaller rendering of the border at the foot; at the neck clouds.

Yüan-Ming. Height .352 m. Diameter .352 m.

Group of Celadons (Ch'ing-tz'ŭ)

The massive stoneware glazed in the pellucid monochrome green of unctuous and sonorous quality, termed *ch'ing-tz'ŭ* by the Chinese and generally known to the Western world as celadon, while not the most ancient green-colored glaze extant, can according to Chinese ceramic records, be referred back to the beginning of the seventh century. It was first made in the short dynasty of Sui (A. D. 581–617). In the succeeding dynasty — the T'ang (A. D. 618–906) — this very remarkable ware was produced in much greater quantity than any other pottery, and accordingly it readily found its way into many remote parts of the Eastern countries. Ancient documents disclose that the Arabs invaded the Eastern seas of China in those early centuries and carried back this product of China to the shores of the Red Sea and to India, to the Persian Gulf and to the African coast, where (especially in Persia and Arabia) it became known as "martibani," and was extensively copied.

Among the other Eastern nations in the early appreciation of celadon from the Middle Kingdom, was Japan. There the original Chinese celadon objects, and even some later types, have always been held as priceless heirlooms. Under the name of "*seiji*" they inspired the Japanese potters and served to stimulate their art, particularly in the ninth and tenth centuries.

Apart from its highly interesting historical considerations, ancient celadon ware (ch'ing-tz'ŭ) improves with acquaintance, just as do other objects that possess the quality of true artistic merit, and in the best or rarer celadon examples of former dynasties, we have such quality in a superlative degree. When we note the soft texture of the light green glaze, with its indescribable peculiarities, we agree with the native writers who referred to it as resembling the delicate greenish tint of fresh onion sprouts (ts'ung-ch'ing). Another variety (yü-ch'ing t'ao) is likened by them to the color of polished light green jade, and still another variety (Lung-ch'üan), more pronounced in its shade of green, is likened to new grass. See No. 104.

The essential quality and beauty of Chinese celadon lies in the wonderful investure of the glaze, and its soft-textured brilliancy, combined with a certain unctuous surface. These are the inimitable characteristics to be noted on the best varieties; probably the nearest approach to them among the innumerable attempts at imitation, is to be found in the Persian "martibani" of the sixteenth or seventeenth century. It was the potter's highest aim in China, during almost every period, to reproduce one of the more famous ancient celadon types, particularly the Ho-yao of the T'ang dynasty, or the "chia-yü-ki," which did not exist after the Sung. Aside from these, other interesting types are known from the Sung dynasty, i. e., Jü-yao, Küan yao, Chün-chou yao, Ko-yao, Chang-yao, and Lung-ch'üan yao. See Nos. 106, 109, 117, and 119.

Although the so-called Küan yao ("official" or "imperial ware") was later produced in celadon at Ching-tê-chên

during the Ming dynasty, and also under the earlier emperors of the Ch'ing dynasty, such reproductions were generally porcelain, while the older celadon types are vitrified stoneware with clear *timbre*. The latter have often been mentioned in ceramic texts as porcelain, but the old Küan yao is thick and gritty in its paste and therefore quite distinct from later products.

104. Small Bowl. Lung-ch'üan yao. Dense brown biscuit, with the interior and exterior coated uniformly in typical celadon glaze known as "ts'ung-lü" or onion green.
Sung Dynasty. Height .046 m. Diameter .125 m.

105. Large Bowl. Dense brown biscuit, interior and exterior glazed in light-toned celadon of uniform soft satin-like texture and with giant crackle. Ch'ing-tz'ŭ.
Yüan Dynasty. Height .096 m. Diameter .196 m.

106. Bottle. Gourd shape. Ferruginous biscuit, showing scroll and floral motives in slight relief under the pellucid celadon glazing, with soft brownish shading and crackle; iron-color applied on foot. Lung-ch'üan ch'ing-tz'ŭ.
Yüan Dynasty. Height .343 m. Diameter .166 m.

107. Large Plaque. Octagonal shape. Ch'ing-tz'ŭ of sonorous *timbre* and ferruginous paste, presenting a slightly raised floral border embellishment under a pellucid celadon glaze; with "iron-colored" ring at the foot. Jung-yao.
Sung-Yüan. Height .07 m. Diameter .367 m.

108. Water Jar. Globular form, small modeled figure in free relief near rim. Dense-textured brown paste, coated outside and inside with giant crackle celadon glaze; face of figure shown in the biscuit state.
Ming Dynasty. Height .095 m. Diameter .123 m.

109. Vase. Pear-shaped. Brown ferruginous biscuit, with slightly raised floral modeling under the pellucid celadon glazing. Lung-ch'üan type.
Sung-Yüan. Height .171 m. Diameter .108 m.

110. Bowl. With narrow base. Dense brown paste, the outer surface molded in slight relief to resemble the petals or calyx of a lotus and like the interior, uniformly covered in soft celadon glaze. Iron-colored rim, partly unglazed. Ch'ing-tz'ŭ.
Yüan Dynasty. Height .063 m. Diameter .162 m.

111. Vase. Oviform, with flaring and escaloped rim. Massive biscuit showing raised embellishments in border form, under a pellucid celadon crackle glazing. Iron color at foot. Ch'ing-tz'ŭ.
Yüan Dynasty. Height .209 m. Diameter of rim .118 m.

112. Bowl. Ch'ing-tz'ŭ. Fine-textured paste, interior and exterior glazed alike in pale celadon of even texture.
Yüan-Ming. Height .076 m. Diameter .166 m.

113. Bottle. Globular body. Dense kaolinic paste, with raised palmation and invested with celadon glaze of uniform texture. Ch'ing-tz'ŭ.
Ming Dynasty. Height .224 m. Diameter .117 m.

114. Jar. Conical shape. Massive ferruginous biscuit, showing a series of linear wheel marks under the vitreous and crackled celadon glazing, with "iron colored" foot. Lung-ch'üan yao.
Yüan Dynasty. Height .207 m. Diameter .195 m.

115. Bowl. Narrow base and curved sides. Kaolinic paste, the outer surface showing overlapping palmation design, coated like the interior in soft-toned celadon glaze. Ch'ing-tz'ŭ.
Yüan Dynasty. Height .079 m. Diameter .175 m.

116. Large Jar. Globular shape, with two small rudimentary handles. Dense red-toned ferruginous biscuit, exterior and interior uniformly coated in vitreous celadon glaze with crackle, merging into light clouding of purplish and amber tones, and showing the "iron color" at the rim and at the foot. Lung-ch'üan yao.

Sung Dynasty. Height .267 m. Diameter .291 m.

117. Large Jar. Oviform. Sonorous ferruginous biscuit, glazed in characteristic celadon (ch'ing-tz'ŭ) of unctuous texture with a crackle, shading into brown tones near the base; interior in similar glaze shows an incised studio or hall mark ("ch'ên"). The upper rim and the ring of the base show the brown "iron color." Panel of foot is deeply sunken and also glazed in celadon. Real Küan yao.

Yüan Dynasty. Height .227 m. Diameter .343 m.

118. Bottle. Oviform with small neck. Ferruginous biscuit, invested with incised scroll motives; glazed in vitreous celadon (ch'ing-tz'ŭ) with reddish-brown tinged crackle. Küan yao.

Sung-Yüan. Height .241 m. Diameter .173 m.

119. Tall Vase. Jü-chou yao. Ovoid body and tubular neck, showing a wavy collarette at shoulder, with a row of eleven molded figures. The upper section is striated and also bears small superposed relief ornamentation, *i. e.*, lizards, serpents, and turtles, with other emblems of Buddhism. The whole is coated in pale celadon glaze, which terminates thinly near the base, where the dense brown-buff paste is shown in biscuit state.

Sung Dynasty. Height .389 m. Diameter .118 m.

119 (a). Tall Vase. Beaker shaped. Hard-textured gray paste of the *tzŭ-k'ou-tich-tsu* variety, or so-called "iron-colored foot and rim"; coated uniformly in celadon glaze of brilliant quality, crackled. The decoration (incised and in low relief) consists of fluting near the base and

freely-drawn peonies on the body and the neck, with simple, transverse, subdividing lines.

Ming Dynasty. Height .491 m. Diameter .208 m.

White Sung and Yüan Pottery

The preëminent white-glazed Sung pottery types known to collectors as T'u Ting tz'ŭ, and Fên Ting yao, are among the oldest ceramic achievements extant to-day. Although reproduced in every succeeding period, the original models have held their rank among pottery or porcelain treasures as the *ne plus ultra* of their class.

Among other objects produced were dishes and bowls, the latter of conical shape, with wide flaring rims and narrow bases. These bowls, whether made under the Sung or the Yüan dynasties, are found only at long intervals. Much of their excellence is owing to skillful manipulation of the paste, and their thinness or transparency in a measure explains the esteem in which they have been held by *virtuosi*. Some of these products of the early Sung were presumably greenish or bluish-white, others are described in native literature as resembling the "mutton fat" tinge of polished jade, and still another type known as Fu-chien (Fu-kien) shows the soft white color of rice. The paste is often of a fine grayish-white texture with engraved or slightly raised embellishment. The later Fên Ting, or White Ting, is more kaolinic in its composition, and has been reproduced in egg shell porcelain in the succeeding Ming and Ch'ing dynasties. The white Shu fu yao, used by the court during periods of mourning, and the Nan Ting yao, present very little if any appreciable difference. Yet considerable difference may be noted between the earlier (Sung or Yüan) Ting ware and the later Fu-chien product generally known by the French amateur as "*blanc de Chine*." Although also made at the Tê-hua kilns, the earlier types possess a more wonderful satin-like texture than is found in the Ming examples; with the further difference that later in this era, such product

198 142 116 151 118

became essentially porcelain, and the character of the paste was changed from a creamy soft texture to a bluish-white hard one. In Fu-chien province, at the Ch'ien-yang-fu kilns was made another white product, which shows a gray-brown body glazed in lustrous cool-toned white enamel with crackle. This ware is referred to in the annals as made, together with certain black bowls, during the Sung dynasty. Both types are shown in the present collection. See Nos. 152 (white); 78 and 79 (black).

The buff white Tu Ting tz'ŭ which was made under the Sung in the northern Chihli province, anciently called Pechili, was a sort of fine stoneware, although described as thin. It often showed delicately modeled embellishments in slight relief, or in "slip" enamel, especially the peony (hsüan ts'ao), the lotus blossom (lien-hua), the flying phœnix (fei-fêng), and the two allegorical carp (fu). See Nos. 122, 125, and 128.

The metal rim generally found on these varieties of early white ware should perhaps be explained. The plates and bowls were placed bottom upwards in the kilns, a position which would not allow the fine edged rim to be glazed though the rest of the dish were covered with glaze. To correct the unfinished appearance caused by this peculiarity of glazing and firing a small narrow copper or silver band was carefully applied to the rim.

120. Shallow Bowl. Wide conical shape. Gray-toned biscuit, glazed in pale ivory white, repaired with gold lacquer. T'u Ting yao.
Sung Dynasty. Height .064 m. Diameter .20 m.

121. Small Figurine. Lion with grotesque rider. Dense buff-toned paste, glazed in warm gray tone. T'u Ting yao.
Sung Dynasty. Height .098 m. Width .075 m. × .051 m.

122. Bowl. Conical shape with copper rim. Fine-textured paste invested with a warm ivory-toned white,

with crackle. Interior shows delicately incised motive of lotus blossoms and two carp. Fên Ting yao.
Yüan Dynasty. Height .086 m. Diameter .194 m.

123. Shallow Dish. Recurved sides with small copper rim. Fine gray-toned paste, showing lotus blossoms delicately incised under the cool rice-toned white glaze. Fên Ting yao.
Yüan Dynasty. Height .047 m. Diameter .213 m.

124. Vase. Graceful baluster shape. Fine buff-toned paste, uniformly invested with a soft cream-toned white glaze of the later Fên Ting yao type.
Yüan-Ming. Height .181 m. Diameter .078 m.

125. Large Plate. Deep shape with brass rim. Fine-textured paste. The interior panel sustains slightly raised symbolical flowers and a pair of carp; border shows aquatic blossoms and foliage with a narrow "three-strand braid" pattern band; the whole design beautifully rendered in relief under a pellucid rice-toned white glaze. Pai Ting yao.
Yüan-Ming. Height .061 m. Diameter .303 m.

126. Large Plaque. Similar to the preceding, but grayer in tone. Pai Ting yao.
Yüan-Ming. Height .061 m. Diameter .305 m.

127. Shallow Dish. Scalloped rim with metal band. Fine buff-toned paste showing central panel with lotus blossom in delicate relief under the pellucid "rice-white" glaze. Ting yao.
Yüan Dynasty. Height .045 m. Diameter .208 m.

128. Large Bowl. Conical shape, with copper rim. Fine-textured paste, the exterior showing seven tool lines. The interior embodies a radial sextuple form of panels with conventional floral sprays, delicately modeled under the pellucid "rice-toned white" glaze. Fên Ting yao.
Yüan Dynasty. Height .079 m. Diameter .218 m.

129. Vase. Cylindrical form. Dense gray-toned biscuit, invested with a deep creamy-white glaze which shows a variegated form of crackle. T'u Ting tz'ŭ.
Ming Dynasty. Height .237 m. Diameter .088 m.

130. Small Jar. Oviform with handles. Fine-textured semi-kaolinic paste invested in "rice-toned" white glaze of brilliant quality, with crackle.
Yüan Dynasty. Height .086 m. Diameter .114 m.

131. Bowl. Conical shape with metal rim. Fine-textured paste, the interior embodying delicately incised aquatic plants and blossoms in slight relief under the soft creamy-white glaze. Fên Ting yao.
Yüan Dynasty. Height .077 m. Diameter .202 m.

132. Small Vase. Ovoid shape with small neck. Fine brown-toned biscuit glazed in soft cream-toned white with crackle in two distinct forms. Ting tz'ŭ.
Ming Dynasty. Height .112 m. Diameter .071 m.

133. Brush Jar. Pi t'ung. Barrel-shaped with ribbed sides. Buff-toned paste coated in deep ivory-toned glaze, finely crackled. T'u Ting yao.
Yüan-Ming. Height .16 m. Diameter .091 m.

134. Bottle. Gourd shape. Fine brown-toned biscuit, coated in grayish-white glazing of iridescent quality, embued with fine "po-sui," blue and brown crackle texture. K'ang-hsi period.
Ch'ing Dynasty. Height .117 m. Diameter .104 m.

135. Small Vase. Oviform. Pale buff-toned paste, embodying incised embellishments in foliated panel forms (blossoms and diaper patterns) under the soft cream-toned white glaze. T'u Ting yao.
Yüan-Ming. Height .104 m. Diameter .055 m.

136. Small Dish. Fine-textured paste with delicately modeled floral designs under a pellucid white-rice tint glazing. Fên Ting yao.
Sung Dynasty. Height .015 m. Diameter .098.

137. Tripod. Globular (ancient bronze vessel) form. Dense buff biscuit coated in soft ivory-toned white glaze. The interior is unglazed. T'u Ting tz'ŭ.

Sung-Yüan. Height .111 m. Diameter .186 m.

138. Bowl. Slightly recurved sides with metal rim. Fine-textured kaolinic paste, showing both interior and exterior coated in soft greenish-toned white. Tê-hua yao.

Yüan-Ming. Height .073 m. Diameter .171 m.

139. Small Ewer. Pear-shaped body, with handle and short spout. Buff-toned biscuit, coated in soft pellucid rice-toned glaze. Fên Ting yao.

Sung-Yüan. Height .162 m. Diameter .097 m.

140. Bowl. Conical shape with metal rim. Fine-textured paste, interior embodying slightly raised symbolic embellishment, *i. e.*, a lotus blossom and a pair of fish (fu) under the subtle ivory-white glaze, showing a soft red-tinged crackle. Fên Ting yao.

Yüan Dynasty. Height .089 m. Diameter .194 m.

141. Bowl. Graceful curved sides with silver rim. Fine hard-textured paste, showing a delicately modeled design, *i. e.*, the outer surface is finished by fluting resembling the calyx of a lotus, and the interior shows floral motives. Coated uniformly with a lustrous blue-tinged white glaze. Ting yao.

Sung-Yüan. Height .07 m. Diameter .191 m.

142. Large Vase. Grayish buff-toned biscuit, showing slightly raised lotus blossoms, stems, and foliage, which encircle the body under a monochrome rice-toned white glaze. Kuang-yao.

Yüan Dynasty. Height .280 m. Diameter .169 m.

143. Jar. Ovoid shape, rudimentary flower and ring handles. Dense kaolinic paste coated in soft white glaze of the ivory tint variety. Fên Ting yao.

Sung-Yüan. Height .197 m. Diameter .145 m.

144. Bowl. Narrow base with flanged septangular rim with design in low relief. Dense semi-kaolinic paste, inner and outer surface coated in rice-toned white. T'u Ting yao.
Sung-Yüan. Height .063 m. Diameter .162 m.

145. Small Jar. Ovoid shape, with silver cover. Buff-toned biscuit, covered in warm ivory-white glaze, with surface of fine crackle.
Yüan Dynasty. Height .145 m. Diameter .144 m.

146. Large Bottle. Biberon shape. Dense buff-toned biscuit, showing slightly raised vines in waved form, involving peony blossoms and foliage, glazed in pearly-toned white showing a pale greenish gray shade near the base. Kuang-yao.
Yüan Dynasty. Height .337 m. Diameter .235 m.

147. Large Bottle. Similar to the preceding showing the lotus flower motive, stems and foliage, under a pale "moon-white" glaze, merging into purplish gray.
Yüan Dynasty. Height .283 m. Diameter .173 m.

148. Bottle. Tall ovoid form with small neck. Dark brown biscuit, coated in deep ivory-toned glaze with slightly-mottled texture and crackle. T'u Ting yao.
Yüan Dynasty. Height .317 m. Diameter .170 m.

149. Tall Vase (known as the "Ostrich Egg Vase"). Graceful ovoid with contracted neck. Fine buff-toned biscuit showing a slightly raised archaic dragon border that encircles the middle of the body; on the shoulder is a row of protuberant bosses. The remaining surface presents a shagreened texture, with lustreless creamy-white glaze that resembles the shell of an egg. Fên Ting tz'ŭ.
Sung-Yüan. Height .461 m. Diameter .247 m.

150. Tall Bottle. "Jü chou" biscuit of dense buff-brown texture, with ovoid body showing a serrated band at the

shoulder, and with a slender neck encircled by a lizard archaic in form. Glazed in dark gray-toned glaze, ending in thickening drops near the base. Ascribed to the
Early Sung Dynasty. Height .295 m. Diameter .121 m.

151. Vase. Quadrilateral shape, with rounded base and neck. Massive buff-toned biscuit, each of the four sides showing two foliated panels impressed with the mystical trigrams known as "pa-kwa" forming a series of eight symbols. Glazed in pale gray-toned white of opaque iridescent texture with crackle. Kuang-yao.
Yüan Dynasty. Height .311 m. Diameter .121 m.

152. Bowl. White Ch'ien yao with silver rim. Dense brown-toned biscuit coated in heavy lustrous white enamel slightly grayish in its tint; crackled inside and out, and showing the brown biscuit paste at the base. Early Fu-chien.
Sung Dynasty. Height .067 m. Diameter .129 m.

153. Hanging Vase. Hexagonal shape with handles. Buff-toned biscuit, coated in creamy-toned white, each side showing in slight relief a rampant dragon pursuing an effulgent "jewel of omnipotence," and enveloped in flame forms; floral motives in alternation. Fên Ting yao.
Ming Dynasty. Height .317 m. Width .187 m. × .157 m.

154. Bottle. Globular body with slender neck, small rudimentary handles. Gray-toned biscuit, coated in "rice-white" glaze of warm tone with slight crackle and fine texture. Fên Ting yao.
Yüan Dynasty. Height .207 m. Diameter .119 m.

155. Large Vase. Biberon shape. Fine buff biscuit, glazed in warm rice-toned white with crackle surface. Fên Ting yao.
Yüan Dynasty. Height .337 m. Diameter .243 m.

156. Large Vase. Tall, oviform. Dense buff biscuit, coated in deep old ivory-toned white with crackle texture.
Yüan Dynasty. Height .374 m. Diameter .171 m.

145 156 158 157 143

157. Large Vase. Oviform with long slightly flaring neck. Buff-toned biscuit glazed in deep rice-toned white slightly clouded with crackle. Fên Ting t'ao.
Yüan Dynasty. Height .383 m. Diameter .167 m.

158. Large Vase. Tall ovoid shape, with rudimentary lion-head and ring handles. Metal rim. Dense brown biscuit, coated in warm rice-toned white with crackle surface of uniform texture. T'u Ting t'ao.
Yüan Dynasty. Height .666 m. Diameter .288 m.

159. Vase. Oviform, with rudimentary handles. Dense biscuit with incised lotus designs and palm-leaf borders glazed in warm rice-toned white. Fên Ting yao.
Yüan Dynasty. Height .368 m. Diameter .228 m.

160. Small Shallow Dish. Scalloped rim, mounted with brass. Grayish-white paste showing a fungus motive (symbol of longevity) in slight relief, and coated in creamy white glaze of the Fên Ting variety.
Yüan Dynasty. Height .041 m. Diameter .150 m.

161. Small Dish. Flat shape. Massive brown-toned biscuit coated in heavy grayish-celadon glaze with brown crackle and unctuous texture.
Yüan Dynasty. Height .019 m. Diameter .124 m.

162. Dish. Dense brown biscuit, coated in grayish-toned celadon glaze, stained with oil and thick on the under side.
Yüan Dynasty. Height .035 m. Diameter .156 m.

163. Plate. With metal rim. Dense brown biscuit of ferruginous texture invested with white crackled glaze with pale greenish clouding.
Yüan Dynasty. Height .038 m. Diameter .172 m.

164. Bowl. Dark brown biscuit, coated in dark gray glaze with sombre clouding. Yüan yao.
Yüan Dynasty. Height .048 m. Diameter .122 m.

165. Jar. Melon-shaped with short neck. Buff-toned biscuit with ribbed sides. Coated in opaque gray and buff-toned glaze, showing *soufflé* flecking.

Ming Dynasty. Height .197 m. Diameter .186 m.

165 (a). Bowl. Wide shallow form, with slightly escaloped rim and small base. Fine translucent kaolinic paste thinly glazed in white; the decoration in white under the glaze consists of conventional phœnix birds (fêng-huang), and is visible under a strong light only. The foot bears a mark of the Yung-lo period (A. D. 1403–1424).

Ming Dynasty. Height .062 m. Diameter .197 m.

165 (b). Small Vase. Bottle shaped. White kaolinic paste, decorated at the base of the neck with a dragon modeled by hand and in high relief, and uniformly covered with the white glaze known as the "mutton fat" variety.

Ming-Ch'ing. Height .233 m. Diameter .092 m.

165 (c). Bowl. Wide shape, with brass rim. White egg-shell paste of pure kaolinic texture, showing in relief the fabulous bird, fêng-huang, and cloud forms under a brilliant white glaze. Repaired with lacquer. Yung-lo period.

Ming Dynasty. Height .072 m. Diameter .235 m.

Early Glazed Pottery

The small group of the most ancient types of glazed pottery extant is generally ascribed, with others of its class, to the remote dynasties of the Han (B. C. 206–A. D. 220). Unearthed in northern provinces of China within recent years,[1] they have been identified by native experts, with the help of early ceramic records, or by the marks with which some are inscribed. Moreover a series of sepulchral bas-reliefs were exhumed in the province of Shan-tung, during

[1] In ancient periods it appears that similar vases and tripods were made in bronze for ceremonial uses among the higher classes, and others in cheaper material served for mortuary purposes.

the seventeenth century, which show similar characteristics in their details.[1] While there are no contemporary data concerning these carved slabs, the incised grafitti of some early pilgrims to the tombs confirm their attribution by Chinese archæologists to a period near the close of the Western Han dynasty, that is, to the first century before our era.

The relief ornamentation as shown on the known examples of early glazed pottery consists mainly of bands molded into the body of the vessels, and usually involves mountain views, or mythological figures riding on dragons and with bows pursuing tigers. Sometimes the bands are otherwise filled in with archaic or grotesque detail. The glazing approaches in color the green shade of cucumber rind and malachite, when not wholly exfoliated or coated with a strong silvery iridescence from age and long burial. See Nos. 168, 170, and 171. Several examples of the T'ang dynasty are included in this group, notably a tripod glazed in variegated olive and amber tints, which is very rare. See No. 166.

166. Tripod. Ancient globular shape with claw-like feet. Dark-toned biscuit coated in variegated amber tints, mingled with brilliant moss-like running green glaze, resembling nephrite (jade stone) in colors; with carved teak stand and cover. Ascribed to the
T'ang Dynasty. Height .128 m. Diameter .172 m.

167. Vase. Low oviform. Red-toned biscuit, coated in polychromatic colors, beginning with a soft grayish-black glaze of opaque texture at the base, and supplemented by a soft carnelian-red with amber and olive flecking, that is likened to the variations and shades in the ancient jade or soapstone (nephrite). Ascribed to the
Later T'ang Dynasty. Height .205 m. Diameter .160 m.

[1] "*La Sculpture sur pierre en Chine du temps des deux dynasties Han*," by Prof. Ed. Chavannes, issued in Paris, 1893, under the auspices of the Minister of Public Instruction and Fine Arts.

168. Large Vase. Oviform. Reddish buff-toned biscuit showing striated ridges of the wheel under the mottled green ("ta-lü") glaze, together with silver-gray incrustations and iridescence.

Han Dynasty. Height .395 m. Diameter .278 m.

169. Tripod. Low cylindrical shape, with original peaked (or pyramidal) cover. Reddish buff-toned biscuit, the body encircled by a molded band to represent mountains with wild animals under a coating of vitreous malachite-green glaze, showing pearly gray incrustations.

Han Dynasty. Height .233 m. Diameter .193 m.

170. Tripod. With original cover similar to the preceding.

Han Dynasty. Height .242 m. Diameter .204 m.

171. Large Vase. Oviform. Dense reddish-brown biscuit, showing a border with archaic relief ornamentations, involving mythical figures and animals; originally glazed in vitreous green, which is now partly visible under a layer of earthy incrustations and film-like iridescence.

Han Dynasty. Height .315 m. Diameter .233 m.

172. Tall Censer. Han ceremonial vessel with cone-shaped cover. Pale reddish-buff biscuit, glazed in emerald-toned green ("ta-lü") with pearly iridescence and incrustations from burial. Ascribed to the

Han Dynasty. Height .203 m. Diameter .126 m.

173. Large Vase. Oviform. Dense-textured brown paste with ornamental border composed of figures with drawn bows, riding upon dragons, and in pursuit of tigers, amid mountain ridges; on either side a grotesque head with rudimentary rings, simulating handles.

The vitreous green glaze is carried into the interior of the neck and shows a pearly incrustation with less exfoliation than is usual on these types.

Han Dynasty. Height .361 m. Diameter .301 m.

170 173 171 172

174. Large Jar. Ovoid shape. Massive red-brown biscuit, showing the remains of former green and brown glazing amid the protuberant particles of earth incrusted as a result of a conflagration. The pottery and form are attributable to the

Han or an early succeeding dynasty. Height .215 m. Diameter .251 m.

175. Jar. Ovoid form, high base. Soft, fine-textured red biscuit marked with five horizontal incised lines, and glazed in ivory white divided by five vertical "runs" of green. Above the base the white ends abruptly, a running glaze of deep amber color taking its place. The interior is also glazed in amber. Ascribed to the

T'ang Dynasty. Height .134 m. Diameter .151 m.

175 (a). Bottle. Globular body, short flaring neck. Dense buff-toned biscuit showing wheel marks or horizontal rings near the shoulder, and coated in opaque "cucumber rind," or myrtle green, glaze. Provisionally attributed to the

Chin or to the Sui Dynasty. Height .165 m. Diameter .135 m.

Korean Pottery

It may be stated that the "Hermit Nation" of Chō-sen (morning calm) remained practically unknown to European countries until about the sixteenth century.[1] So far as Eastern records show, we find the first mention made of Korea during the eighth century before our era, when the first kingdom was founded by Ki-tzsi (about 720 B. C.), a Chinese nobleman (Viscount of Ki), who is supposed to

[1] Corea or Korea (English), or Corée (French), became known to Europe largely through the Portuguese, who were the first to navigate the Yellow Sea. They introduced the products of Korea and the name, which is derived from the Chinese kaoli, or from the early Japanese Korai.

have been a descendant of the famous Emperor Wu Wang of the Chou dynasty.

Ki-tzsi (Keishi) is by the common consent of native and Chinese tradition, both the founder of the Korean Kingdom and social order, and the monarch who fostered among his people the arts of China, which included the welding of clay to produce pottery. This ruler, who voluntarily paid tribute to the Emperor of China, was succeeded by a long line of descendants who upheld his dynasty till somewhere near the beginning of our era. After that, continued disorders disrupted the Kingdom, until about 1392 A. D., when Kosei Kei, then reigning king, was able again to unite the several states or provinces.

That so little has been chronicled concerning Korean art, and especially pottery, of the earlier periods, is due to the great difficulty in obtaining direct access to desirable native data. Such information as we now possess comes chiefly through Japanese and Chinese sources, with a consequent loss of very important details. The older authors in Japan generally admit that the more ancient Chō-sen ceramic productions served as models for their native potters. It appears that during the latter part of the seventh century, a Buddhist priest and potter named Gyōgi (A. D. 670–749), together with other Korean potters embarked for Japan where they gave pottery making a new impetus. Gyōgi is credited with the introduction into Japan of the potter's wheel at this early period, a statement from which we can assume that Korea had made some advance in the art, at or before this epoch.

As we approach the fourteenth century, we learn that Korean potters had succeeded in earning a reputation, especially for their soft ivory-white glazing which was so much appreciated by the Japanese amateurs, and purchased by them in considerable quantities. Usually it is without any decoration, although a few artists essayed some simple ideographic forms or diaper motives, at an early period. See Nos. 200 and 201.

At the close of the sixteenth century (about 1592) we come to the Japanese invasion of Korea ordered by the famous Taikō Hideyoshi, whose generals, on their return to Japan, took with them a number of Korean artisans. Among the latter were potters who were all settled in Kiushiu, the most southerly of the four large islands of the Japanese empire. There they continued the practice of their art, for a time producing their native wares [1] and decorating them after the Korean fashion with overglaze painting in black or brown (examples of which may be seen on Nos. 200 and 201) or with what the Japanese call "mishima" [2] (see Nos. 182, 189, and 208).

It is noteworthy that the work of the Korean potter Amê-ya who had settled in Japan nearly a century earlier gave no such stimulus to the art of pottery making in Japan as was contributed by the potters transplanted by order of the Taikō. What the effect of that transplanting was on Japanese ceramics is too well known to need extended comment here. The effect in Korea seems to have been that it hastened the decline of the art. Thereafter the potters in Korea produced little of artistic value, and seem to have forgotten the very processes which gave the early Korean pottery its distinction and beauty. The artistic merit of Korean pottery lies not always in the forms, but rather in the mellowness or softness of the glazes with which the Koreans covered their products in clay, and in the vigorous freedom of color which is often heightened by a varying tonality, only equalled by the best Japanese potters. In the present exhibition we may note an unusual and interesting assembly of representative Korean types that are worthy of more than a passing notice.

[1] Many forms with the pale white or grayish-toned glazing on early examples are analogous to, or identical with, Japanese types and therefore offer slight, if any, peculiarities to distinguish them.

[2] Small incised patterns which, impressed into the paste, are filled in with a clay of contrasting color (a brown or whitish tone) before glazing.

176. Vase. Oviform. Massive buff-toned biscuit coated in dark gray glaze with speckled *soufflé* surface and brownish clouding.
XVI century. Height .243 m. Diameter .153 m.

177. Bottle. Globular body with small neck. Korean pottery, dense; glazed in warm grayish white, iridescent, slightly tinged with celadon.
XVI century. Height .195 m. Diameter .129 m.

178. Bowl. Massive form. Korean pottery, dark buff tone, coated inside and outside in creamy white glaze with buff clouding; repaired and ornamented with gold lacquer.
XVI century. Height .067 m. Diameter .168 m.

179. Small Wide-mouthed Jar. Globular shape. Korean pottery with shagreened surface, coated in warm grayish glaze with pearly-toned clouding.
XVI century. Height .05 m. Diameter .093 m.

180. Shallow Mortuary Bowl. Korean pottery; glazed in thin celadon.
XIII to XIV centuries. Height .035 m. Diameter .141 m.

181. Vase. Ovoid form with short neck. Dense Korean pottery, showing linear wheel marks under the pellucid warm grayish-toned glazing, with crackled surface. Repaired.
XV century. Height .198 m. Diameter .140 m.

182. Vase. Graceful ovoid. Korean pottery; "mishima" embellishment in warm gray; body showing a vitreous olive *soufflé* glaze.
XVI century. Height .229 m. Diameter .157 m.

183. Vase. Oviform with small neck. Dense gray Korean pottery, showing grayish-buff body color with brown floral ornamentation painted over the glaze in panels.
XIV–XV centuries. Height .191 m. Diameter .106 m.

184. Bowl. Korean pottery, grayish tone; deep gray-buff glazing with variations in darker shades; interior shows two incised phœnix birds in archaic form.
XIV century. Height .083 m. Diameter .204 m.

185. Bowl. Korean pottery, grayish tone, coated in varied shades of pearly gray with crackle; interior merging into grayish-toned celadon clouding.
XIV to XV centuries. Height .084 m. Diameter .160 m.

186. Large Vase. Broad amphora shape with four handles. Dense Korean pottery, covered in soft gray-toned celadon showing variations of lighter opaque tones; rare unctuous quality with crackle.
XIV century. Height .327 m. Diameter .242 m.

187. Shallow Bowl. Flaring rim. Korean pottery; buff-toned biscuit; inner and outer surface coated in soft creamy white, showing spots of moss-green near the rim.
XIV century. Height .054 m. Diameter .191 m.

188. Shallow Mortuary Dish. Korean pottery, inner and outer surface coated in chocolate-toned glaze.
XIII to XIV centuries. Height .027 m. Diameter .139 m.

189. Vase. Oviform with ring handles. Korean pottery, dense brown biscuit with superposed heavy flowing gray glaze, showing brownish tint near base with incised "mishima" border.
XV century. Height .257 m. Diameter .114 m.

190. Vase. Ovoid shape. Massive brown biscuit with engraved scroll motives, showing exfoliating glaze in variegated brown and *flambé* tones.
XII century. Height .230 m. Diameter .163 m.

191. Bowl. With small vertical "*arête*" flanges. Korean pottery; exterior and interior showing engraved foliage

design under the mottled grayish-buff glaze, which is altered by fire.

XII to XV centuries. Height .109 m. Diameter .225 m.

192. Shallow Mortuary Dish. Korean pottery; outer and inner surface glazed in pale celadon with gray-toned variation.

XIII or XIV centuries. Height .045 m. Diameter .135 m.

193. Bowl. Fine form. Dark gray biscuit; interior panel bears lotus flower incised; exterior with slightly raised palmation; glazed in olive-toned celadon.

XV century. Height .069 m. Diameter .161 m.

194. Bowl. Korean pottery; exterior showing incised fluting in *hélianthe* form; the interior sustains an engraved scroll motive, glazed in brown (*feuille morte*).

XV century. Height .079 m. Diameter .169 m.

195. Bowl. Shape irregular. Korean pottery showing exterior in dark olive-brown glaze, with mottling and crackle, merging into celadon on the inside.

XV century. Height .088 m. Diameter .195 m. × .210 m.

196. Bowl. Korean pottery; dense brown biscuit; interior and exterior showing engraved bands in transverse and diaper form ("mishima" method) under a dark creamy glaze, with gray shading; slightly repaired with gold lacquer.

XIV century. Height .081 m. Diameter .188 m.

197. Jar. Globular shape, incised lines on shoulder. Korean pottery covered with pearly gray glaze of fine texture, showing slight variation of tone.

XV century. Height .194 m. Diameter .196 m.

198. Jar. Oviform with small handles. Korean pottery. Red-toned biscuit of ferruginous texture with *hélianthe*

fluting and incised bands glazed in pale celadon of soft texture, with crackle.

XV century. Height .159 m. Diameter .182 m.

199. Jar. Globular shape with four small handles. Korean pottery. Buff-toned biscuit glazed in variegated tones of brown showing exfoliation.

XII to XIV centuries. Height .161 m. Diameter .184 m.

200. Large Jar. Ovoid shape. Korean pottery coated in old ivory-toned glaze with clouding in deeper shades and simple ideographic scroll painting in brown over the glaze.

XIV century. Height .357 m. Diameter .313 m.

201. Large Jar. Globular shape. Korean pottery; dense brown-textured biscuit glazed in soft ivory-white and decorated with a pair of phœnix birds (fêng-huang) in brown, with floral and other bands in brown.

XV century. Height .356 m. Diameter .396 m.

202. Large White Jar. Oviform. Korean pottery; dense brown-textured biscuit showing wheel marks under the slightly green-tinged white thick glaze.

XVI century. Height .394 m. Diameter .446 m.

203. Shallow Bowl. Compressed oval shape. Korean pottery; grayish-white biscuit coated in warm grayish-white glaze of even quality.

XVII century. Height .076 m. Diameter .169 m. × .118 m.

204. Bowl. Korean pottery; buff-textured biscuit coated inside and outside alike in ivory-toned glaze with mottling; shows gold lacquer mending.

XIII to XIV centuries. Height .073 m. Diameter .175 m.

205. Bottle. Korean pottery; dense-textured biscuit; running gray glaze with purplish *soufflé* cloudings and dark crackled surface. Silver rim.

XVI century. Height .149 m. Diameter .088 m.

206. Bowl. Korean pottery. Buff-toned biscuit showing potter's wheel marks under the gray-colored, delicately varied glaze.
XVII century. Height .062 m. Diameter .156 m.

207. Shallow Bowl. Korean pottery. Dense, brown-toned biscuit glazed in pale yellowish russet, and showing spur marks on the inside.
XVII century. Height .05 m. Diameter .137 m.

208. Bowl. Slightly irregular shape. Korean pottery; hard, grayish-buff paste, decorated in the "mishima" method with sprays of fruit and conventional bands, and glazed in a vitreous, cool greenish gray.
XV century. Height .094 m. Diameter .190 m. × .201 m.

209. Bottle. Biberon shape, with ridge at the neck. Korean pottery; hard stone-gray paste, showing horizontal tool marks, and glazed in thin, clear green over yellowish white. Finely crackled.
XV century. Height .25 m. Diameter .17 m.

210. Small Bowl. Sides slightly recurved. Korean pottery; fine-textured hard paste, the interior decorated in low relief with flower motives in panels, and the whole glazed with a thin, clear celadon, showing iron color in spots and at the foot and the rim.
XVII century. Height .048 m. Diameter .112 m.

211. Bottle. Silver-mounted top. Korean pottery coated in chocolate-toned glaze with slight variations and simple ideographic black scroll decoration.
XVI century. Height .18 m. Diameter .116 m.

212. Cup. Tazza shape. Korean pottery coated in olive-toned celadon with "mishima" decoration in the form of blossoms and borders.
XVI century. Height .057 m. Diameter .079 m.

INDEX

INDEX

A

Amê-ya, 71
Ancient Book of History, 3
Antiquities, Early collection of, 4
"Apple green," 31

B

Blanc de Chine, 28 note 1, 58
Blue and white porcelain, Advent of, 29
Boccaro, 30
Bowls of pottery supplant glass for tea, 10

C

Cambŭluc, 24
Celadon, The earliest, 8
Celadon, General account of, 53
Ceramic art, Culmination of, in China, 31
Ceramic art, Earliest examples of, in China, 5
Ceramic art, Historical beginning of, in China, 5
Ch'ai-yao, 13
Ch'ai-yao, Possible reproduction of, 20
Ch'ang-nan, Kilns at, 8, 9
Chang Shêng-êrh, 18
Chang Sing-i, 17
Chang-tê, Department of, 15
Chang-yao, 17, 18
Chêh-kiang, Pottery produced in the province of, 7, 9, 11, 17, 18, 23
Chen-chou, Kilns at, 11
Chêng-ho, Emperor, 12
Ch'êng-hua, Emperor, 29
Cheng-tê, Emperor, 29
Chia-yü-ki, 8
Ch'ieh-tz'ŭ, 15, 21
Ch'ien-lung, Emperor, 31, 32
Ch'ien tz'ŭ, 28 note 1
Ch'ien-yang-fu, Kilns at, 10, 19
Ch'ien yao, 19, 28 note 1
Chihli, Pottery produced in the province of, 9, 11, 12, 15, 19, 21
Chin dynasties, Western and Eastern, 7
Ch'in dynasty, 5
Ch'ing dynasty, 30
Ching-tê-chên, 8 note 2
Ching-tê-chên, Imperial factories at, 24, 28, 30, 31
Ch'ing-tz'ŭ, 8, 16, 18, 24
Ch'ing-tz'ŭ, General account of (*see* Celadon), 53
Ching-yang, 11
Chō-sen, 69
Chou dynasty, 4
Chou dynasty, Posterior, 13
Chou dynasty, Legendary product of Posterior, 13
Ch'ou-chan, Mount, 28
Chronological Summary of Dynasties, 35
Ch'ü-chou-fu, Product of, 18, 28
Chün-chou, Product of, 15
Chün yao, 15
Chu-ong (*see* Shu Hung)
Chu Sui, 12
Chu yao, 12
Clair de lune, 14, 15, 17, 25
Concentration of pottery manufacture, 28
Confucius, 3, 4
Confusion of records in Sung dynasty, 14
Crackle colored by vermilion, 16

D

Date marks of Ming dynasty, 28
Dates of reigns, how reckoned, 30 note 2
Descriptive List, 37
Durgan, Regent, 30
Dynastic name differs from title of reign, 30

E

Early glazed pottery, 66
Earthenware, 33
Embellishment, Earliest colored, 16

F

Factories of Wei dynasty, 6
Faience, 33
Famille rose, 32
Famille verte, 31
Fei-fêng, 22
Fei-ts'uï, 8, 15
Fên-ch'ing, 9, 17
Fêng-huang-shou, 17 note
Fên Ting yao, 21, 58
"Five colored" decoration, 29
Flambé, Earliest, 21
Flambé, Explanation of, 25 note
Foreign influence, Beginning of, 32
Fou-liang, 8, 28, 29
Fu-kien, Province of, 10

G

Green opaque glass, Imitation of, 8
Gyōgi, 70

H

Han dynasty, 5
Han pottery, 5, 67
Hang-chou, Product of, 23
Hang-chou-fu, Product of, 16
Hard paste pottery, 33
Hare's fur ware, 19
"Hidden color ware" (*see* Pi-seh-yao)
Hideyoshi, 71
Hing yao, 11
Historical Sketch, 3
Ho Chou, 8
Ho-chou, Product of, 25
Ho Chung-ch'u, 9
Ho Kuei-lin (*see* Ho Chou)
Honan, Province of, 6, 14, 15, 16, 20
Ho-yao (made by Ho Chou), 9
Ho-yao (from Ho-chou), 25, 26
Hsia dynasty, 4
Hsi-an fu, 4
Hsiang Tzŭ-ching, 23 note 2, 26
Hsian Ting yao, 22
Hsian Yuan-p'ien, 23 note 2
Hs'in p'ing, Imperial kilns at, 12
Hsüan-tê, Emperor, 29
Hsüan-ts'ao, 22
Hs'ung-chou, Product of, 9
Hs'ung-yao, 9
Hua, 22
Huang-ti, Emperor, 3
Hui-sê, 21
Hui T'sung, Emperor, 12, 13 note 2
Hung-wu, 28
Hu-t'ien-shi, Product of, 27
Hu-t'ien-yao, 27

I

Imitation of older wares, 32
Imitation of substances not pottery or porcelain, 32
Independent potters in Ming dynasty, 29
Iron-colored foot and rim (*see also* Tzŭ-k'ou-tich-tsu), 17, 24

J

Jü-chou, Kilns at, 20
Jung-yao, 23
Jü-yao, 20

K

K'ai-fêng-fu potteries, Abandonment of, 16
K'ai-fêng-fu, Prefecture of, 22, 23, 24
K'ang-hsi, Emperor, 31
Kaolin, 33 note, 34
Kao-Tsu, 9
Keishi (*see* Ki-tzsi)
Kiang-nan, District of, 11, 25, 31
Kiang-nan, Kilns at, 22, 26
Kiang-si, Kiln at, 9
Kiang-si, Province of, 11, 20, 22, 28, 31
Kiang-su province, 30
Ki-chou, Kilns at, 20
Ki-chou yao, 20
Ki-tzsi, 69, 70
Kiushiu, 71
Kochi-yaki, 23 note 1

Ko-ku-yao-lan, 12
Korean pottery, General sketch of, 69
Kosei Kei, 70
Ko-yao, 17
Kuang-p'ing, Department of, 15
Kuang Tung, Kilns at, 22
Kuang Tung, Province of, 27
Kuang-yao, 27
Küan yao, 16
Küan yao, Distinction between early and late types of, 55
Küan yao, Extension of term, 17
Küan yao, Reproduction of, 17
Kublai Khan, 24
Kung-chou, Department of, 10
Kung Ch'un, 30
Kung-chüo-lü, 15

L

Lang T'ing-tso, Viceroy, 31
Lang-yao, 31
Lime in Fên Ting glaze, 21 note
Liu-li, 8
Liu-ling hien, 20
Liu-li wa, 34
Liu-t'ien, Kiln at, 17, 18
Li Yuan, General, 8
Lou-tzŭ, 7, 8
Lo-yang, Kiln at, 6
Lu Lang-yao, 31
Lung-ch'üan district, 17
Lung-ch'üan-hsien, 18
Lung-ch'üan yao, 18, 28, 54
Lu-tzŭ, 8, 9

M

Mandarin ware, 25
Martibani, 18, 53
Mei-tse-sing, 15
Mencius, 3
Ming dynasty, 28
Ming products, Characteristics of, 29
Mi-sê, 15, 18
Mishima, 71
Mohammedan blue, 29
Mongolian dynasty, 24
Mo-Ting, 11

N

Nan-chiang, 25
Nan Ting yao, 21

O

"Official ware" (*see* Küan yao)
Ou, 30 note 1
Ou-t'ien-yao (*see* Hu-t'ien-yao)
Ou-yin-tao-jên, 29

P

Pai-chi-sui, 17
Paï Ting yao, 11, 12, 21
Pai-tu chin, Kiln at, 22
"Partridge bowls," 20
Paste, Varieties of, used in reproductions, 26
"Peach red," 31
Peking, 5, 24
P'êng Chün-pao kiln, 26
P'êng yao, 26
Pe'tun, 33 note 1, 34
Pe'tun-tse, 33 note 1
Phœnix Hill, 17 note
P'ien-chou, Product of, 14, 23
P'ien-Liang-chou, Kilns at, 13, 16
Pi-seh-yao, 11
Polychrome decoration, 29
Porcelain, 33
Potter's wheel, Antiquity of, 3
Pottery, 33, 34
Pottery, Early glazed, 66
Pottery, Hard paste, 33
Pottery, Korean, 69
Pottery, Uses of, before the T'ang dynasty, 13

R

Rice color, 18

S

Sacrificial vessels of pottery, Early record of order for, 12
Sang de bœuf, 31
San-ts'ai, 29
Semi-porcelain, 33
"Seven colors," 31

Shang dynasty, 4
Shao-hsing-fu, 9
Shensi province, 4, 5 note, 7, 11
Shên-yao, 10
Shih-sung, Emperor, 13
Shih Tsu, 24
Shih Tsu Chang, 30
Shou yao, 10
Shu Chiao, 21
Shu-ch'ing, 3
Shu-fu yao, 25
Shu Hung, 21
Shu-king (*see* Shu-ch'ing)
Shun, Emperor, 4, 5
Shun Chih, Emperor, 30
Si-an-fu, Kiln at, 6
Southern Sung, Ware of the, 17
Ssŭ-chou, Kiln at, 22, 25
Ssŭchuan, Province of, 10
Stoneware, 33
Sui dynasty, 7
Su-ma-ni (*see* Mohammedan blue)
Sun-dried vessels, Antiquity of, 4
Sung dynasty, 14
Sung ware, Paste of early, 12
Sung and Yüan pottery, White, 58

T

Ta'i, Product of, 10
Taikō Hideyoshi, 71
Tai Tsu, Emperor, 15
Ta'i yao, 10
Tai-yi-hsiang-wu, 30
Ta-lü, 9, 17
Ta Ming, 28
T'ang dynasty, 8
T'ang ware, Paste of, 12
T'ao, 34
Tao-lu, 19, 25
Ta'o Yü, 8
Tea bowls, Early mention of, 7
Tê-hua, Kilns at, 28, 58
Terminology, 33
Temmoku, 12, 20 note 1
Ting-Chou, Early product of, 11
Ting-Chou, Potteries at, 11
Ting yao (T'ang dynasty), 11
Ting yao, Reproduction of, 16
Ting yao (Sung and Yüan dynasties), 11, 16, 21, 22, 23, 26
"Three colored" decoration, 29
Ts'ang Ying-hsuan, 31
Ts'ien-ching, 17
Ts'in dynasty (*see* Ch'in dynasty)
Ts'in yao, 9
Ts'ung-ch'ing, 54
Ts'ung-lü, 15, 17
T'u-hao yao, 19
Tung-ngêu t'ao, 7
T'u Ting yao, 21, 22, 58
Tz'ŭ, 33, 34
Tz'ŭ-chou, Product of, 15
Tz'ŭ-chou yao, 15
Tzŭ-k'ou-tich-tsu, 17 note 1

U

U-ni yao, 10

V

"Vases of artificial jade," 8

W

Wa, 34
Wan-li, Emperor, 29
Wei dynasty, 6
Wên-chou-fu, Product of, 7
Wên Ti, Emperor, 7
White Sung and Yüan pottery, 58
Wu ming yi, 29 note
Wu T'ai, the Five Posterior dynasties, 13
Wu Ti, 3
Wu ts'ai, 29
Wu Wang, Emperor, 5, 70

Y

Yan Chien, General, 7
Yang-Ch'ing, Product of, 27
Yang Ti, Emperor, 8
Yao, 33
Yao, Emperor, 4
Yao-pien, 15, 27
Yi-hsing, Product of, 30

Yi-hsing yao, 29
Yü, Emperor, 4
Yüan and Sung pottery, White, 58
Yüan dynasty, 24
Yüan Ting yao, 26, 58
Yüan tz'ŭ, 24
Yüan yao, 24
Yü-ch'ing t'ao, 54
Yü-chou, Product of, 22
Yüeh-chou, Kilns at, 9, 11
Yuêh-pai, 15, 17, 25
Yüeh yao, 9, 11
Yung-ch'êng, Emperor, 31
Yung-lo, Reign of, 29
Yü-tz'ŭ, 17
Yü-yao, 13 note 2

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